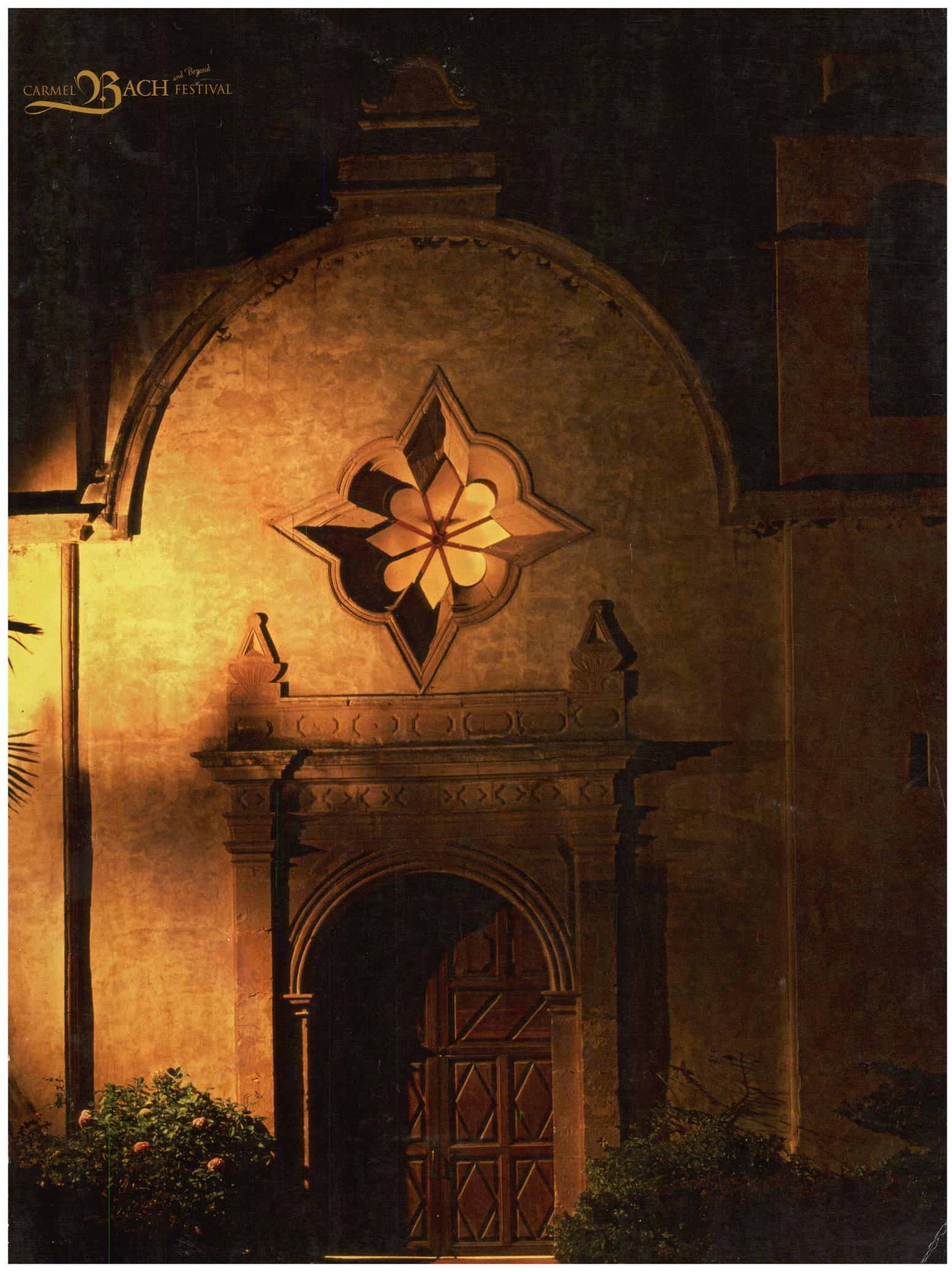
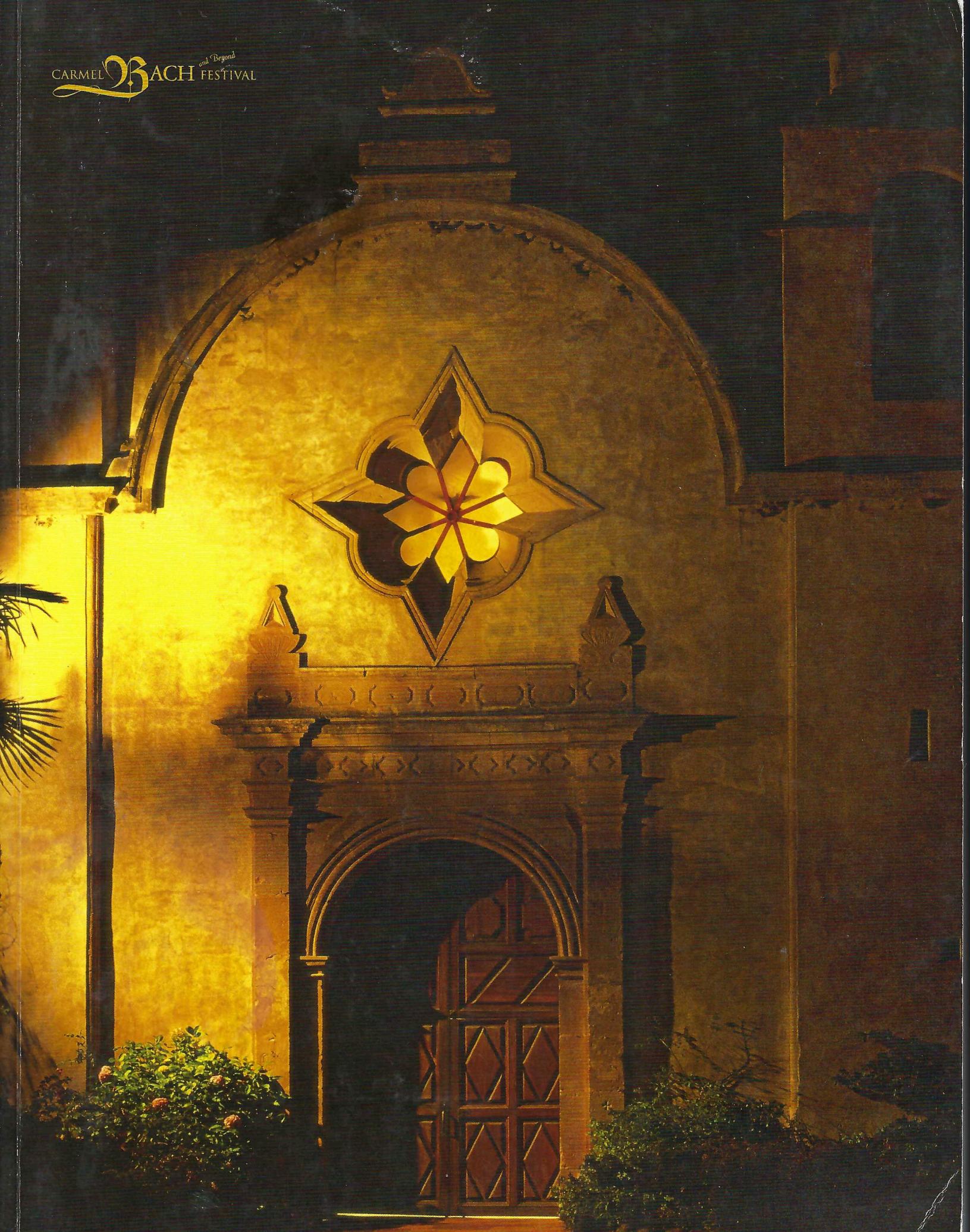


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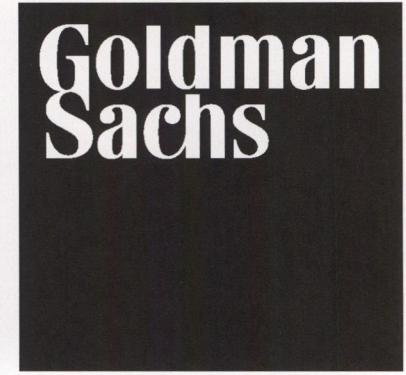
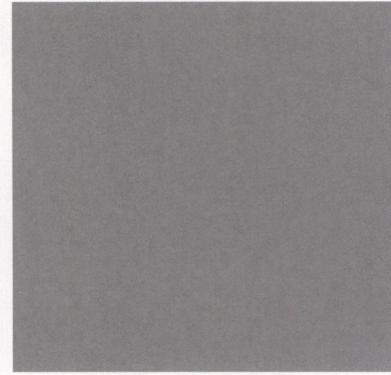
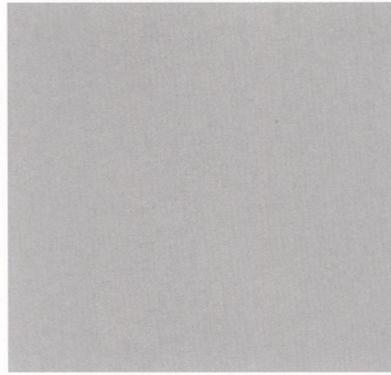
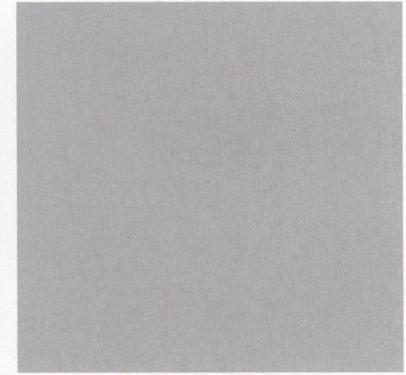
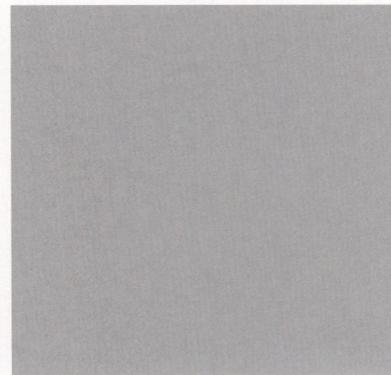
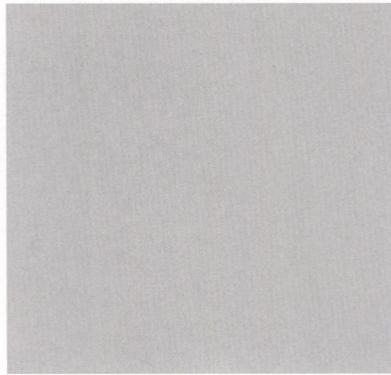
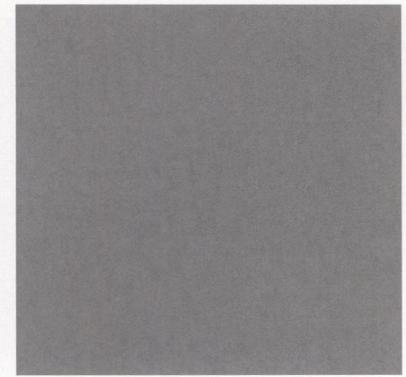
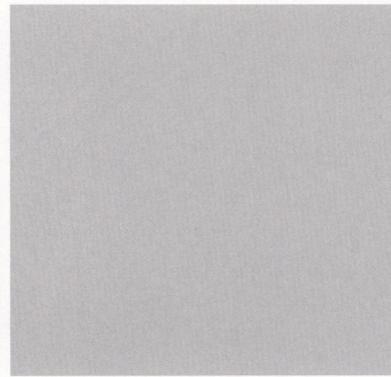
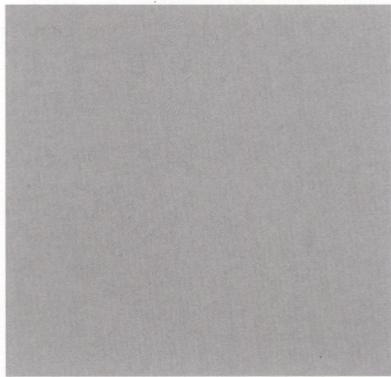


Men's Annual Calendar Chronograph
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Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Andrew Megill
Associate Conductor

Carmel Bach Festival
P.O. Box 575
Carmel, CA 93921
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Schedules, history, videos,
artist profiles and more at:
<http://www.bachfestival.org>

2009 Carmel Bach Festival
72nd Season —
July 18 through August 8

Please note:

No photography or
recording is permitted.
Kindly disable all pagers,
cell phones and watch
alarms.

No smoking is permitted
within any part of each
venue, including stage,
backstage or foyer.

Latecomers will not be seated
while a performance is
in progress.

*Much of the photography in
this program was donated by
James Kasson.*

Cover photo by Doug Steakley.

What Sets Us Apart

Variety

More than 120 events in 22 days: choral, orchestral, and intimate chamber music concerts, free family concerts, and uplifting free events for people of all ages.

Diversity

A performing ensemble of great diversity — hundreds of people with local and global connections — from the USA, Canada, The Netherlands, Finland, England, Australia, New Zealand, Taiwan, Korea, Germany, Italy, and France.

Versatility

In 2008 we offer masterpieces by J.S. Bach, Beethoven, Mozart, Haydn, Schubert, and Brahms, all performed by musicians fluent and accomplished in these historical and musical styles.

Innovation

With our resident ensemble, we can ignite the imagination by exploring a wide variety of repertoire and concert formats, like our innovative *Aha!* concerts.

Festival

Fes•ti•val

noun

1) An occasion for feasting, celebration, revelry and conviviality. 2) A series of exhilarating, uplifting and engrossing events. 3) A concentrated program of concerts, plays, or cultural events, especially recurring at regular intervals in the same place.

Community

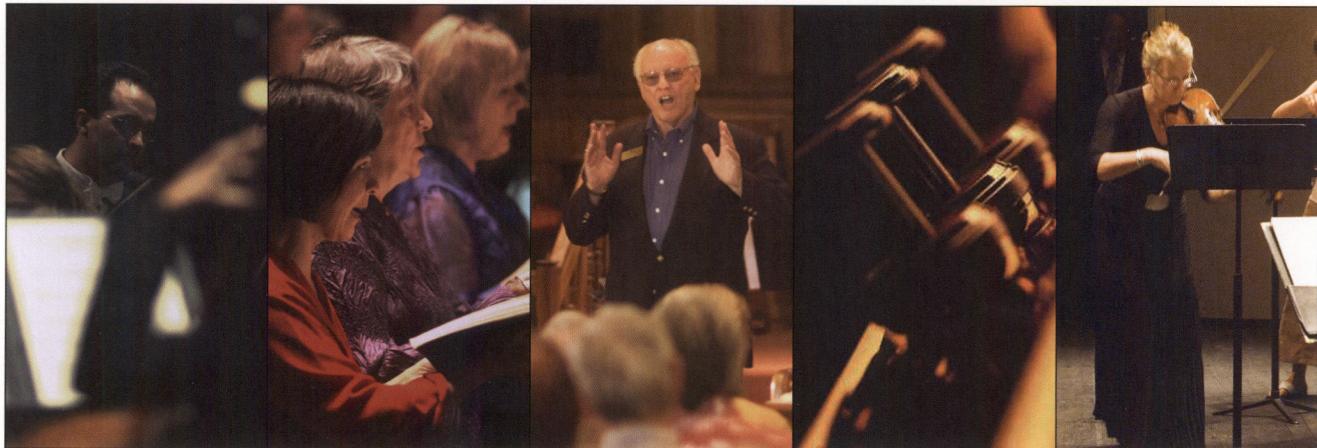
In our many Discovery Series events and through our innovative Musician Sponsorship program, we invite audience members to meet and interact with our performers over the course of several weeks each summer and from year to year. Most Festival musicians are veterans of at least a few seasons, and many have been with the Festival for a decade or more.

Carmel Bach Festival

Carmel Bach Fes•ti•val

unique happening

1) A cornucopia of the world's greatest music, with a special love for the masterworks of Johann Sebastian Bach. 2) An intense, multi-layered three-week experience of music, words, and personal interaction. 3) A festival like no other.



Who We Are

Festival Orchestra

Our 56-member orchestra includes some of the world's finest specialists in the music of the 18th century, including concertmasters and principal players of orchestras and ensembles in North America and Europe.

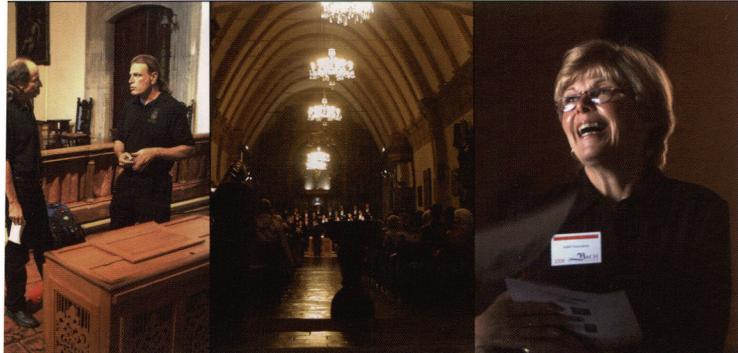


Festival Soloists

Our vocal and instrumental soloists are world-class performers, with extensive discographies and international reputations.

Festival Chorale

Twenty-eight vocal artists from North America with promising careers on the opera and concert stage.



Youth Chorus & Festival Young Artists

Forty-five central coast students, 19 years of age or younger, chosen by audition each year in April.

Festival Chorus

Fifty dedicated and beloved volunteer singers from the Central Coast area.

Technical Staff

A dedicated and hard-working group of skilled stage-craft professionals, producing Festival concerts in more than a dozen venues.

Administrative Staff

Our administrative team works year-round on planning, PR, marketing, fundraising, off-season event production, and everything else that enables this complex festival to run smoothly.

Board of Directors

The foundation of our organization, the Board members are hands-on, helping the Festival in every way.

Festival Volunteers

Hundreds of dedicated Festival friends provide valuable administrative, logistical, and artistic support year-round, and also help maintain our intimate connection to the local community.

The Carmel Bach Festival is people: performers, audience, staff, volunteers, community, all joining in harmony to bring musical beauty into the world and savor it together. A Festival Like No Other.

Save Your Long Drives for the Golf Course



You've Got Better Things To Do



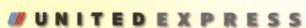
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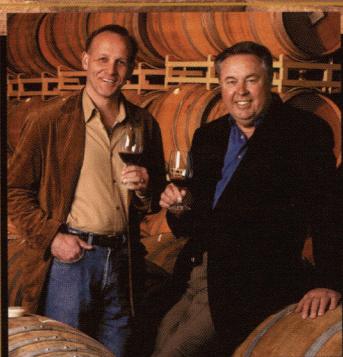
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Calendar of Events

Saturday, July 19

Grant Voth Lecture

2:30pm | Sunset Center

Reception

6:00pm | Sunset Center

Tower Music

7:20pm | Sunset Terrace

Mass in B Minor

8:00pm | Sunset Theater

Sunday, July 20

David Gordon Lecture

12:45pm | Sunset Center

Tower Music

1:45pm | Sunset Terrace

Requiem & Cantata

2:30pm | Sunset Theater

Candlelight Concert

9:00pm | All Saints Church

Monday, July 21

Organ Intermezzo

11:00am | Carmel Mission

Adams Vocal Master Class

12:30pm | Carmel Presbyterian

Intermezzo Concert

2:30pm | All Saints Church

David Gordon Lecture

7:00pm | Sunset Center

Bach to Brahms

8:00pm | Sunset Theater

Tuesday, July 22

Foyer Concert

1:00pm | Sunset Foyer

Intermezzo Concert

2:30pm | All Saints Church

Up Close and Personal

4:00pm | Sunset Center

Twilight Concert

6:00pm | Carmel Mission

Grant Voth Lecture

6:45pm | Sunset Center



Tower Music

7:20pm | Sunset Terrace

Aha! Concerto

8:00pm | Sunset Theater

Wednesday, July 23

Andrew Megill Lecture

10:30am | Sunset Center

Intermezzo Concert

2:30pm | Church of the Wayfarer

Twilight Concert

5:00pm | Church in the Forest

Mission Dinner

6:00pm | Crespi Hall

Tower Music

7:55pm | Carmel Mission

Songs of Solace

8:30pm | Carmel Mission

Thursday, July 24

Adams Vocal Master Class

12:00pm | Carmel Presbyterian

Intermezzo Concert

2:30pm | Church of the Wayfarer

Up Close and Personal

4:00pm | Sunset Center

David Gordon Lecture

7:00pm | Sunset Center

Brandenburg Concertos No. 1-6

8:00pm | Sunset Theater

Friday, July 25

Foyer Concert

1:00pm | Sunset Foyer

Intermezzo Concert

2:30pm | Church of the Wayfarer

David Gordon Lecture

6:45pm | Sunset Center

Tower Music

7:20pm | Sunset Terrace

Symphonic Bridges

8:00pm | Sunset Theater

Saturday, July 26

Intermezzo Concert

11:00am | Sunset Theater

Grant Voth Lecture

2:30pm | Sunset Center

Family Concert

4:00pm | Sunset Theater

David Gordon Lecture

6:45pm | Sunset Center

Tower Music

7:20pm | Sunset Terrace

Mass in B Minor

8:00pm | Sunset Theater

Sunday, July 27

David Gordon Lecture

12:45pm | Sunset Center

Tower Music

1:45pm | Sunset Terrace

Requiem & Cantata

2:30pm | Sunset Theater

Candlelight Concert

9:00pm | All Saints Church

Monday, July 28

Organ Intermezzo

11:00am | Carmel Mission

Adams Vocal Master Class

12:00pm | Carmel Presbyterian

Intermezzo Concert

2:30pm | All Saints Church

David Gordon Lecture

7:00pm | Sunset Center

Bach to Brahms

8:00pm | Sunset Theater

Stanford Concert

8:00pm | Memorial Chapel

Tuesday, July 29

Foyer Concert

11:00am | Sunset Foyer

Up Close and Personal

1:00pm | Sunset Center

Intermezzo Concert

2:30pm | All Saints Church

Youth Chorus Concert

5:30pm | All Saints Church

Grant Voth Lecture

6:45pm | Sunset Center

Tower Music
7:20pm | Sunset Terrace
Aha! Concerto
8:00pm | Sunset Theater

Wednesday, July 30

Andrew Megill Lecture
10:30am | Sunset Center
Intermezzo Concert
2:30pm | Church of the Wayfarer
Twilight Concert
5:00pm | Church in the Forest
Mission Dinner
6:00pm | Crespi Hall
Tower Music
7:55pm | Carmel Mission
Songs of Solace
8:30pm | Carmel Mission



Thursday, July 31

Up Close and Personal
10:30am | Sunset Center
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Intermezzo Concert
2:30pm | Church of the Wayfarer
Family Concert
7:00pm | Oldemeyer Center
David Gordon Lecture
7:00pm | Sunset Center
Brandenburg Concertos No. 1-6
8:00pm | Sunset Theater

Friday, August 1

Foyer Concert
11:00am | Sunset Foyer
Intermezzo Concert
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Symphonic Bridges
8:00pm | Sunset Theater

Saturday, August 2

Intermezzo Concert
11:00am | Sunset Theater
Grant Voth Lecture
2:30pm | Sunset Center
Young Artist Showcase
4:00pm | Sunset Theater
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Mass in B Minor
8:00pm | Sunset Theater

Sunday, August 3

David Gordon Lecture
12:45pm | Sunset Center
Tower Music
1:45pm | Sunset Terrace
Requiem & Cantata
2:30pm | Sunset Theater
Candlelight Concert
9:00pm | All Saints Church

Monday, August 4

Organ Intermezzo
11:00am | Carmel Mission
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Intermezzo Concert
2:30pm | All Saints Church
David Gordon Lecture
7:00pm | Sunset Center
Bach to Brahms
8:00pm | Sunset Theater

Tuesday, August 5

Foyer Concert
11:00am | Sunset Foyer
Up Close and Personal
1:00pm | Sunset Center
Intermezzo Concert
2:30pm | All Saints Church
Twilight Concert
6:00pm | Carmel Mission
Grant Voth Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Aha! Concerto
8:00pm | Sunset Theater

Wednesday, August 6

Andrew Megill Lecture
10:30am | Sunset Center
Intermezzo Concert
2:30pm | Church of the Wayfarer
Twilight Concert
5:00pm | Church in the Forest
Mission Dinner
6:00pm | Crespi Hall
Tower Music
7:55pm | Carmel Mission
Songs of Solace
8:30pm | Carmel Mission

Thursday, August 7

Up Close and Personal
10:30am | Sunset Center
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Intermezzo Concert
2:30pm | Church of the Wayfarer
David Gordon Lecture
7:00pm | Sunset Center
Brandenburg Concertos No. 1-6
8:00pm | Sunset Theater

Friday, August 8

Foyer Concert
11:00am | Sunset Foyer
Intermezzo Concert
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Symphonic Bridges
8:00pm | Sunset Theater

Saturday, August 9

Intermezzo Concert
11:00am | Sunset Theater
Adams Vocal Master Class
Showcase
2:30pm | Sunset Theater
Mid-Summer Night's Feast
5:30pm | Sunset Center
Best of the Fest
8:00pm | Sunset Theater

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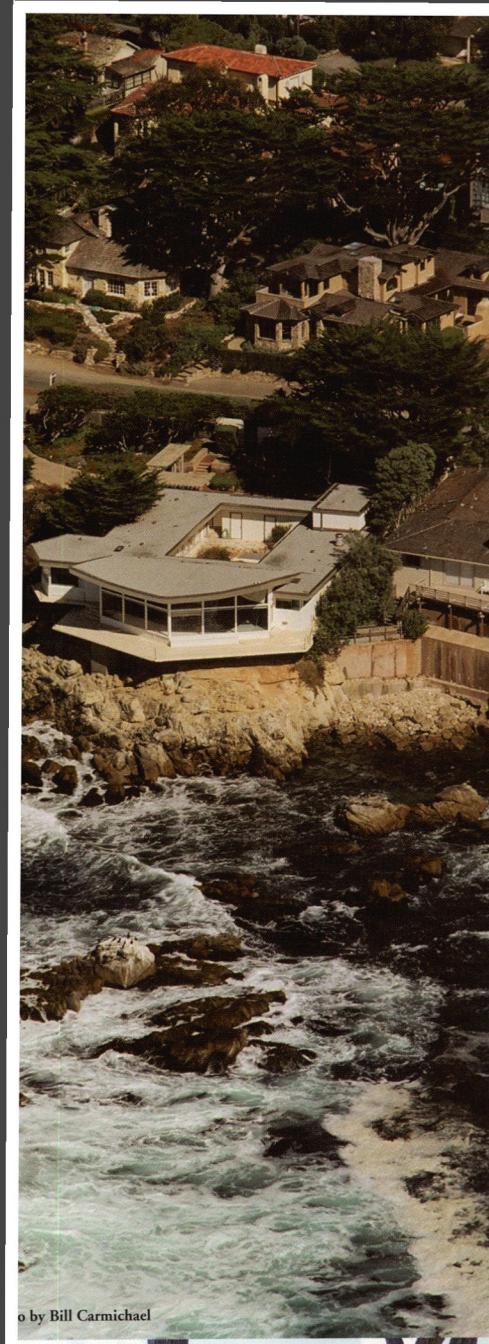
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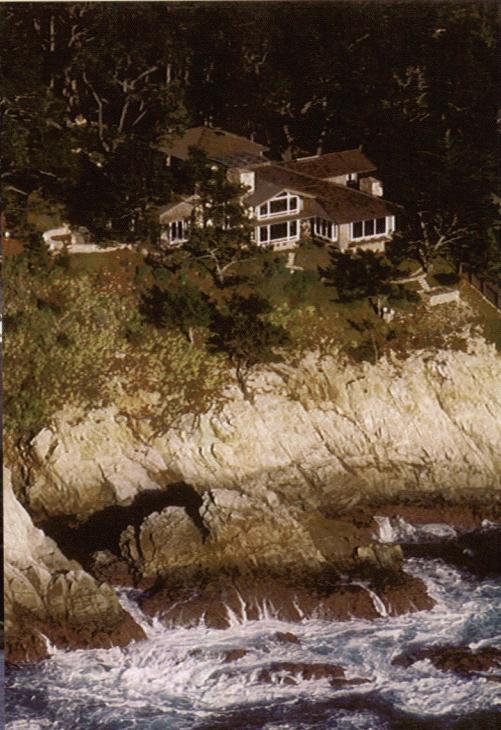
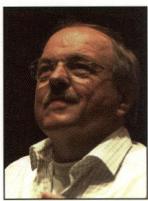


Photo by Bill Carmichael



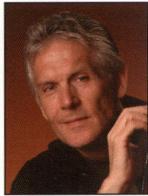
Warm greetings and welcome!



Welcome to the most exciting, moving and life-enhancing musical event on the western edge of America! We celebrated with you our 70th anniversary last year in great style — what a great Festival it was! The last notes have hardly faded into memory and suddenly we are about to savor another delightful encounter with each other, Johann Sebastian Bach and all those who came before and after, musically speaking!



Welcome to a season of the most amazing music from five centuries of our heritage. It is truly a Festival. We are sure that you and your families will enjoy every event, sound, and nuance and that you will certainly notice the smiles surrounding you at each performance.



Welcome to the exciting and sometimes unpredictable world of the Carmel Bach Festival, its many facets guided by some of the world's great musicians — specialists lovingly bringing to vivid life the diverse and fascinating music chosen especially with our audience, you, in mind.

Welcome to the 2008 program, an explosion of the colors of the Baroque, the tender, affectionate sentiments of the Romantic, the delicate beauty and balance of the Classical, the symmetry and proportion of the Renaissance, and the occasional colorful abstraction of modern times. We welcome you to a world of sound and beauty.

We welcome you, our audience members and generous supporters. We welcome our cast of performers from every corner of the globe, and we offer a special welcome to you who are joining us for the first time.

We send a special welcome with thanks to our generous business and corporate sponsors who recognize the tremendous benefits of nurturing the arts in this community, state and region. You send a message of responsibility and commitment to a great society with your dedicated support for the Carmel Bach Festival. We sincerely thank you.

Welcome to Camille Kolles, our recently appointed Executive Director. The Bach Festival family embraces you.

Our collective arms are open in welcome to you — the cast, crew, board, volunteers, and community of the Carmel Bach Festival. We send our warm greetings to each of you, treasured friends, and we hope you will be transported, delighted and moved by the 2008 Season.

The signature of Bruno Weil, Music Director.

Bruno Weil
Music Director

The signature of Cyril Yansouni, President, Board of Directors.

Cyril Yansouni
President, Board of Directors

The signature of Jesse Read, Managing Director.

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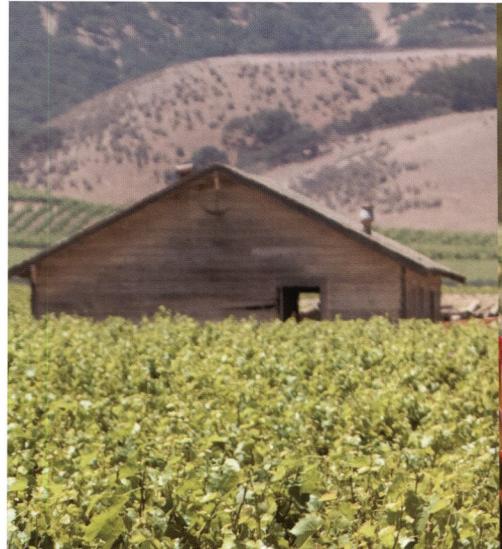
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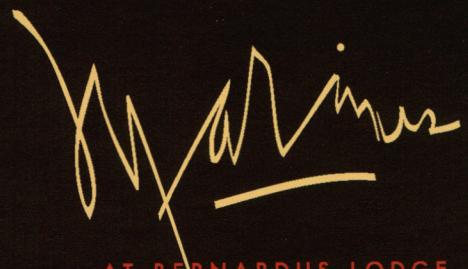
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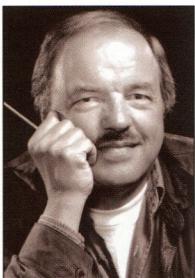
A close-up photograph of a dish, likely a dessert, featuring several dark, possibly chocolate or berry-filled truffles or candies arranged on a white surface. A dollop of a vibrant red sauce, such as raspberry or strawberry compote, is placed in the center. The background is blurred, drawing focus to the textures and colors of the food.

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Music Director and Conductor



Bruno Weil

Carmel Bach Festival Music Director and Conductor
Augsburg, Germany

Bruno Weil has been Music Director of the Carmel Bach Festival since 1992. Additionally, he is Artistic Director of the period instrument festival "Klang & Raum" (Sound and Space) in Irsee, Bavaria; Music Director of the Cappella Coloniensis; and Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In October 2001 he was appointed Conducting Professor at the State Academy for Music and Theater in Munich.

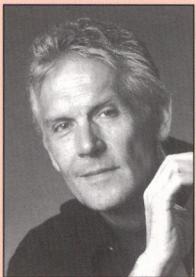
Increasingly Bruno Weil is in demand to conduct leading international orchestras, particularly in the music of the Viennese Classical period. Born in Germany, he was a master student of Hans Swarowsky and Franco Ferrara and a prize winner in several international competitions. He was named General Music Director of the City of Augsburg in 1981, being Germany's youngest General Music Director at that time. In 1989 he resigned and in January 1994 he became General Music Director of the City of Duisburg, Germany, a post he relinquished at the end of the 2001/2002 season.

Bruno Weil has performed with leading symphony orchestras such as the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Los Angeles Philharmonic, the Boston Symphony Orchestra, and the Sydney Symphony Orchestra. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Bruno Weil also has conducted the German Opera Berlin, Hamburg State Opera, Semper Opera Dresden, and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England.

Numerous recordings with Tafelmusik, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released on the Sony Classical and BMG labels. In 1997 Bruno won the Echo Klassic Award as Conductor of the Year. He has also earned enthusiastic acclaim for Schubert recordings and for Mozart's *Requiem*. His recent CD releases include the complete recording of the opera *Endimione* by Johann Christian Bach (Echo Klassic Award 2000 — Best Opera Recording 17th/18th Century), Liszt's *Beethoven Cantata* and Beethoven's *Choral Fantasy*, Op. 80. In 2004 he made the first recording of a Wagner opera — *The Flying Dutchman* — using period instruments. In 2005 he recorded Beethoven's Symphonies No. 5 and 6 with Tafelmusik, and he recently recorded Mozart's Symphonies No. 40 and 41.

Artistic Direction



Jesse Read

Principal Bassoon, Festival Managing Director
Vancouver, BC, Canada

This is Jesse's 29th season as Principal Bassoonist and his fifth season as Managing Director. His distinguished careers as bassoonist and educator take him around the globe. He is the former Principal Bassoonist of the Vancouver Opera Orchestra and has performed with the San Francisco Opera, Metropolitan Opera National Company, CBC Radio Curio Ensemble, the Pacific Baroque Orchestra, Boston Baroque and L.A. Baroque Orchestra. He has recorded with Tafelmusik, Philharmonia Baroque and Capella Clementina, and he has soloed with the CBC Vancouver Orchestra, Victoria Symphony, Dutch Radio Orchestra, Netherlands Chamber Orchestra, St. Petersburg Philharmonic, Rotterdam Philharmonic and ensembles in France, Germany, Holland, Belgium, Switzerland, Portugal, Czech Republic and Austria. He is a faculty member of the European Mozart Academy, has presented master classes in Prague, Warsaw, Florence, Venice, Krakow, Montpellier, and Lisbon and has served as visiting Professor of Bassoon at the Utrecht Conservatory. His discography includes solo CDs on the Etcetera, Bravura and Skylark Labels. Jesse is Professor at, and was formerly the Director of, the School of Music at the University of British Columbia in Vancouver, Canada.



Andrew Megill

Associate Conductor
Princeton, New Jersey

Andrew Megill is recognized as one of the leading choral conductors in the United States. He has prepared choruses for performances with many leading orchestras, including the New York Philharmonic, the National Symphony, Cleveland Orchestra, and the Dresden Philharmonie, as well as for conductors Claudio Abbado, Pierre Boulez, Charles Dutoit, and Kurt Masur. Since 1989, Dr. Megill has served as Artistic Director of Fuma Sacra, for whom he has conducted performances of all the major Bach choral works and over fifty cantatas. This year he is serving as Interim Choirmaster for Trinity Church (Wall Street) in New York City. He is also Music Director of the Masterwork Chorus (New York), Chorusmaster for the Spoleto Festival USA, and Conductor of the Westminster Kantorei, an ensemble at Westminster Choir College, where he is an Associate Professor. His repertoire extends from early music to newly commissioned works. He has conducted regional or world premieres of works by Paul Chihara, Lewis Spratlan, Stephen Stuckey, Jon Magnussen, and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, and filmmaker Ridley Scott.

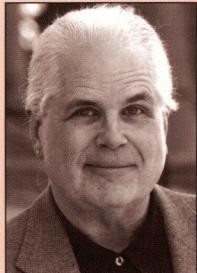


Elizabeth Wallfisch

Concertmaster, Director of the Monday Main Concert
London, United Kingdom

The violin gives Elizabeth Wallfisch a voice as one of the most prominent interpreters of Baroque and Classical repertoire. She is in demand throughout the world as a soloist, performing on period instruments, and as a leader, directing from her instrument. Her playing has taken her from Lincoln Center in New York, where she led the Orchestra of the Enlightenment in the opening concert of the Handel Festival, to Zimbabwe, where she appeared as soloist with the Harare Symphony Orchestra. In 2007 she was the Music Director of National Music Camp Australia. Elizabeth's long and impressive discography offers an insight into her musical world. Her repertoire ranges from the early to high Baroque Italian violin composers (including Vivaldi, Corelli, Veracini, Tartini, and Geminiani); the Classical greats from Mozart to Mendelssohn; lesser known composers such as Mysliveček and Abel; masters of the violin such as Paganini and Viotti, as well as encompassing the music of Cima, Biber, Telemann and Bach. She has enjoyed close collaborations with like-minded musicians, including the Purcell Quartet, Convivium and presently Elizabeth Wallfisch +, for the performance of Baroque and early Classical repertoire. She is a member of the Oberlin Fortepiano Trio (with Jaap ter Linden and David Breitman), which explores the language of Mozart, Schubert, Beethoven and Brahms.

Elizabeth teaches at the Royal Conservatory in The Hague. She has published a treatise exploring the fundamental aspects of Baroque violin playing titled *The Art of Playing Chin-Off for the Brave and the Curious*.



David Gordon

Adams Vocal Master Class Director, Education Director, Dramaturg, Lecturer
Carmel, California

Now in his twentieth season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than eighty Festival concerts. He has a distinguished international reputation on the opera and concert stage and has been a frequent guest artist with the orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo and many others. On the operatic stage he has performed sixty principal roles with the San Francisco Opera, Metropolitan Opera, Chicago Lyric Opera, Hamburg Staatsoper, Washington Opera (Kennedy Center), Houston Grand Opera, and the Landestheater Linz (Austria). David appears on a wide range of classical recordings on the Telarc, RCA Red Seal, London-Decca and Delos labels and on his own popular series of audio lecture CDs. A busy voice teacher, seminar presenter and stress management coach, David maintains a fascinating website: www.spiritsound.com.

Artistic Direction



Andrew Arthur

Organ, Harpsichord Soloist & Continuo and Director of the Thursday Main Concert
London, United Kingdom

Andrew received degrees from Gonville and Caius College, Cambridge, and is currently Director of Music at Trinity Hall, Cambridge, and Principal Conductor of Euterpe Baroque Consort, Antwerp, Belgium. He is also Associate Director of The Hanover Band and Musical Director of both Orpheus Britannicus and the Chandos Chamber Choir. Andrew has served as Chorus Master for Opera Northern Ireland (Mozart: *Idomeneo*) and Philharmonia Baroque Orchestra (Handel: *Solomon*). He tours internationally as organ recitalist and as concerto soloist and continuo player with The Hanover Band, the English Baroque Soloists, The Steinitz Bach Players, The London Handel Players, Elizabeth Wallfisch +, The Wallfisch Band, Canzona, Da Chiesa, The Academy of St. Martin in the Fields, and The King's Camerata. Presently he is Associate Director of Music at All Saints Church, Margaret Street, London. Recently released solo recordings include J.S. Bach — Organ Chorales from the Leipzig Autograph, Volume 1 and Organ Music for Passontide. A listing of his full discography may be found on his web site www.andrewarthur.com. This is Andrew's tenth season in Carmel.



John Koza

Conductor, Youth Chorus; Assistant Conductor, Chorale and Chorus
Salinas, California

This is John's thirteenth season with the Festival. He earned his Master's degree in choral conducting and his Bachelor's degree in voice at San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performing for the World Symposium of Choral Music in Rotterdam. In September 2000, the American Choral Directors Association published his Master's Thesis, *Twentieth-Century Choral Settings of Psalm 150*, in the Choral Journal. Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.



Allen Whear

Principal Cello, Recital Series Director
New York, New York

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers University and was the recipient of an ITT International Fellowship to study with Anner Bylsma in Amsterdam. Allen has performed as soloist with Tafelmusik, Brandenburg Collegium, Philadelphia Classical Symphony and the Charleston Symphony, among others. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and he has performed at the Cascade Head Music Festival and Maggio Musicale in Florence. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik last season. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.





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GO!

- The Western Stage opens Cole Porter's high seas farce "Anything Goes," page 14
- Monterey Dance Fest continues with performances, classes, page 15
- Willy Wonka returns in Tim Burton's "Charlie & the Chocolate Factory," page 4

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Festival Staff



Camille Kolles

Executive Director

Minneapolis-St. Paul, Minnesota

Camille Kolles, recently appointed Executive Director of the Festival, has worked in the field of arts administration for 20 years. Her past affiliations include thirteen years as Executive Director of the Minnesota Chorale and positions with The St. Paul Chamber Orchestra. Most recently, as a consultant, she has worked with arts organizations from New York to Florida as well as in the greater Minneapolis area.

Under her leadership, the Minnesota Chorale created and developed the award-winning *Bridges™* outreach series, the *InChoir* adult education series, and the *Emerging Conductor* program, and launched a new community partnership model between the Minnesota Chorale and the Minneapolis Public Schools to create the city's first urban-centered youth choir. Camille conceived the organization's ambitious strategic restructuring initiative, developing strategies for creating new synergies within the choral culture of the Twin Cities, increasing the organization's capacity for artistic innovation, and pushing traditional boundaries toward a deeper integration of choral music and community life.

She is a Phi Beta Kappa graduate of The College of St. Catherine, where she earned degrees in piano performance and business administration, and recently completed a Masters in Public Affairs at the University of Minnesota. Camille was a member of the Advisory Council of Youth Venture and a member of the Board of Directors of Chorus America. She recently completed research for an upcoming PBS documentary exploring Minnesota's passion for singing, slated for broadcast in the Fall of 2008.

She has been a music minister and free-lance pianist in Minneapolis-St. Paul since her youth and hopes to continue playing in her new California home.



Erin Barlowe

Sound Engineer, Sunset Theater

Carmel, California

This is Erin's eighth year with the Festival. He has worked various aspects of technical theater on the Central Coast for over fifteen years, including five years with the Monterey Institute of International Studies audio visual services department. Previous affiliations include live public access television based in Berkeley, CA and active membership in the East Bay Media Center.



Michael Becker

Stage Manager, Author and Narrator of Aha! Concerto Concert
Pebble Beach, California

German by birth, American by choice, Michael Becker arrived in the United States via Canada in 1960. The following year, he became involved with the Carmel Bach Festival while attending Carmel High, and he has been associated with the Festival for 38 years. He earned degrees in history and the humanities. During his college years and beyond, Michael hosted a weekly three-hour classical music program, drawing on his extensive record library (he started collecting classical music recordings at the age of fourteen) and his experience working at the Festival, attending concerts and becoming a serious listener. One of his life's goals was to become a discerning listener and "to get as close to the music and the musicians as possible."

Michael presently teaches history and humanities in Salinas. He is passionate about introducing young people to classical music, sharing his love of music as a teacher and accompanying students to operas and symphony concerts in San Francisco and locally.

Michael is the narrator and author of the *Aha! Concerto* concert. He believes, "Great music renews us, restores and recharges our bodies and souls beaten down by the hectic pace of the world, and allows us for an instant to recover the 'awe' we felt in earlier days — and in that instant of recognition, utter Aha!"



Carey Beebe

Harpsichord Technician
Sydney, Australia

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After earning a degree in music and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. In addition to his skills as a maker with over fifty instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide, ranging from Goroka in the Highlands of Papua New Guinea to the dry cold of the Moscow winter, from Cape Town to Xi'an, from Perth to Puerto Rico and numerous ports between. This is his tenth season tending the early keyboards in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.

Festival Staff



Ross M. Brown

Master Electrician, Sunset Theater
Carmel, California

Ross is currently President of IATSE Local 611. During his 28-year tenure with the Festival, he has worked from stagehand to technical director and lighting designer. In 2001, when the Festival had to relocate to the Naval Postgraduate School, Ross was the Production Designer. Formerly, he was Technical Director of Sunset Cultural Center and Technical Director of the World Theater at California State University Monterey Bay. He also worked six seasons at Seattle Repertory Theater.



Holly Chatham

Chorale Accompanist, Piano, Organ
Princeton, New Jersey

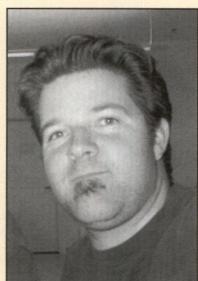
Holly holds a MM in Harpsichord/Fortepiano Performance from Indiana University, a BM in Piano Performance from Clayton State University, and is currently a doctoral candidate in Collaborative Piano at Rutgers University. She is a founding member of the critically acclaimed early music ensemble **reconstruction**, pianist in The Chatham-Wood Duo, and a founding member of Fiat Lux Chamber Players. Holly performs regularly throughout the United States, United Kingdom and Mexico in such venues as Weill Recital Hall at Carnegie Hall, Symphony Space, Spivey Hall and the Krannert Center and at festivals such as Music in the Vineyards, Ugbrooke Chamber Music Festival and Festival San Luis. She has performed under conductors Jos van Immerseel, Paul Hillier, Stanley Ritchie and Patrick Gardner and toured extensively as harpsichordist for the ground breaking ensemble Bimetta from 1998 to 2003. Holly is an active performer in New York and New Jersey with various ensembles and is Director of Music at Christ Church in Summit, New Jersey.



Melissa DeGiere

Stage Manager, Recitals
Aptos, California

A graduate of London's Central School of Speech and Drama with a focus on Stage Management, Melissa worked as an electrician for ten years in the West End before moving to California. She is a member of IATSE Local 611.

**Patrick Fitzsimmons***Stage Crew*

Santa Cruz, California

A native of Santa Cruz, Patrick graduated from University of California Santa Cruz in 2005, earning a BA degree in Film and Digital Media. He has been working with IATSE Local 611 for nearly three years.

**Trish Hatfield-Carson***Stage Crew, Carmel Mission*

Carmel, California

This is Trish's third year with the Festival Mission Concert stage crew. She is a member of IATSE Local 611, a Junipero Serra School parent, and parishioner at the Carmel Mission.

**Scott MacClelland***Program Book Notes Author and Editor*

Carmel, California

For thirty years, Scott has written on music for every Monterey Bay periodical, including some that no longer exist. He regularly writes features, annotations and criticism for publications in the San Francisco Bay Area and occasional articles for *Strings Magazine*. During the same period, he has taught Topics in Music for the adult programs of the Carmel Unified School District, Monterey Peninsula College and Hartnell College. He created the Monterey Symphony's in-school program in 1973 and was a co-founder of Youth Music Monterey.

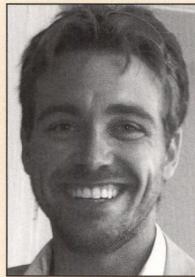
Festival Staff



Suzanne Mudge

Trombone, Tower Music Director
Bend, Oregon

Suzanne received degrees from the University of the Pacific (BM) and the University of Arizona (MM) and pursued additional post-graduate study at UC Irvine and San Jose State. She is Principal Trombone with the Central Oregon Symphony and Cascade Winds. She maintains a private teaching studio for brass and coaches chamber ensembles. In the Spring of 2008, she guest-conducted the Cascade Winds and was a guest instructor at Central Oregon Community College. She also teaches part-time at Seven Peaks School and performs freelance solo work. During her twenty-two year residency in the San Francisco Bay Area, Suzanne was Principal Trombone with the Modesto Symphony and the Women's Philharmonic and founder of the Seraphim Brass Quintet. She also performed with the Marin, Berkeley and San Jose Symphonies and performed the world premier of *No Trumpets, No Drums* by David Jaffe (for Trombone, Organ and Percussion) in 1992. Suzanne has written many articles for the *ITA Journal* and has recorded for the Koch and New Albion labels.



Doug Mueller

Production Manager
Carmel Valley, California

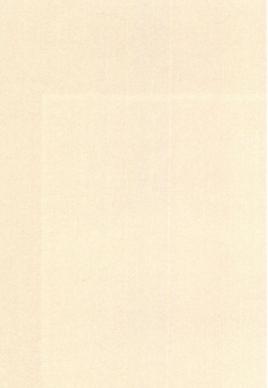
Doug is a member of IATSE Local 611 and is a filmmaker at heart. In 2006 he co-founded Gulf Coast Premier Media, LLC, a media production company that produces commercial and web content. His short films, both narrative and documentary, have been screened at film festivals across the country. In February 2008, Doug's film *Four Corners* won second place at the Science Fiction Short Film Festival held at the Science Fiction Hall of Fame in Seattle. He is continuously developing a variety of films, and his website, www.douglasmueller.net, provides an overview of his work.



Steve Retsky

Master Electrician, Carmel Mission Concert
Monterey, California

Steve holds a BA from Temple University and a MA in Education from California State University Monterey Bay. He has been on the staff of Monterey Peninsula College since 1989 in a variety of roles, including Master Electrician, Instructional Specialist, Lighting Lab Instructor, Scenery Carpenter, Lighting Designer, and Sound Designer and Engineer. He was a freelance stagehand in Southern California where he worked in theater, movies, music videos, major amusement parks and held the position of Master Electrician at South Coast Repertory Theater. He has taught at The Western Stage (Hartnell College, Salinas) and at the University of South Carolina. Steve has been a member of IATSE Local 611 since 2001.



Bret Reyer

Stage Crew

Pacific Grove, California

Bret has worked independently as an artist for film, television and theater. During his twenty-year career, he has worked for such notable companies as San Francisco Opera, Industrial Light and Magic, and Bill Graham Presents. This is Bret's third season with the Festival.



Paul Rhodes

Cello, Librarian

Berkeley, California

Paul holds degrees from the University of Texas, Austin (MM) and Dominican College (BA). He spent the 1994-95 season with the San Antonio Symphony and as principal cellist of the Austin Symphony on their tour of France and Germany. He has served as principal cellist of the Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. Additionally, he has worked with New Century Chamber Orchestra, Sacramento Symphony, San Jose Symphony, Earplay, and the Santa Cruz Baroque Festival. Paul is Assistant Principal Cello of the Sacramento Philharmonic and is a member of the Oakland-East Bay Symphony.



Pauline Thomas Troia

Chorus Accompanist, Youth Chorus Accompanist

Pacific Grove, California

A native of Chicago, Pauline studied piano at the Conservatory of the Chicago Musical College and Northwestern University. In 2004, she accompanied the Adams Vocal Master Classes. Pauline serves as accompanist for I Cantori di Carmel, Camerata Singers of Monterey County, and Carmel Valley's Congregation Beth Israel. She also sings alto in the vocal ensemble Cantus Monterey.



Grant Voth

Discovery Series Lecturer

Pacific Grove, California

Grant holds a PhD in English and spent most of his teaching career working in interdisciplinary studies. He is the winner of several awards for excellence in teaching and the author of more than thirty books and articles ranging in subject from Shakespeare to Edward Gibbon to modern American fiction. Grant's forty-eight program course, *The History of World Literature* was released last October as one of The Teaching Company's *The Great Courses*, and he is currently at work on a second course for the same organization. He is a Professor Emeritus from Monterey Peninsula College.

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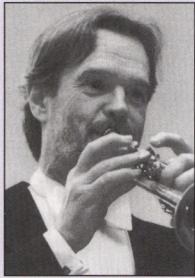
Festival Soloists



Andrew Arthur

Organ, Harpsichord Soloist & Continuo, Director of the Thursday Main Concert
London, United Kingdom

See Artistic Direction pages



Wolfgang Basch

Principal Trumpet
Frankfurt, Germany

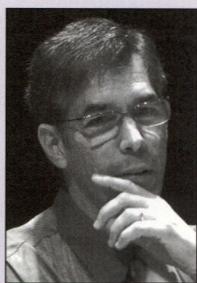
Twenty-third season in Carmel. Wolfgang has been Principal Trumpet of the Frankfurt Opera since 1976 and a soloist in concerts worldwide. He has appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. Wolfgang has many trumpet concerto and chamber music CDs on RCA, Decca, Koch, and BMG labels.



Michael Beattie

Organ, Harpsichord, Adams Vocal Master Class Accompanist
Boston, Massachusetts

Fourth season in Carmel. Michael enjoys an international career as keyboardist, vocal coach and conductor. As Associate Conductor of Boston's Emmanuel Music, he has conducted Handel's *Ariodante*, Bach's *Johannespassion*, and more than 50 cantatas of J.S. Bach. He has been keyboard artist with the Boston Symphony Orchestra, Handel and Haydn Society, Les Violons du Roy and Boston Baroque, among others. Currently he is on the music staff of Glimmerglass Opera and Chicago Opera Theater and is a teaching associate at Boston University. His recordings are on KOCH and Nonesuch labels.



David Breitman

Fortepiano, Piano

Oberlin, Ohio

David Breitman is equally at home with the fortepiano and the modern piano, and his growing discography reflects that versatility. His most recent recording project was of a major new song cycle by the Cuban-American composer Jorge Martin with Sanford Sylvan. Additional collaborations with Sylvan include recordings of Schubert's *Die schöne Müllerin* (using a replica of a Graf fortepiano), *Beloved that Pilgrimage* (three 20th century song cycles), and an all-Fauré program. In a collaboration of a different sort, Breitman is one of seven fortepianists who share a complete Beethoven piano sonata cycle. The team has presented the series in New York City, Florence, and Palermo, and the 10-CD set on CLAVES has been extraordinarily well-received.

Highlights of recent seasons include piano trio tours with Elizabeth Wallfisch and Jaap ter Linden and performances of the Mozart two-piano concerto with Penelope Crawford and the Ann Arbor Symphony, Beethoven's *Choral Fantasy* with the Washington Bach Consort at the Kennedy Center, and the Mozart and Beethoven quintets for piano and winds with members of Tafelmusik in Toronto. A program of music for two fortepianos with Malcolm Bilson at the Poldi Pezzoli Museum in Milan using two of the very few extant original 5-octave Walter fortepianos was especially memorable.

A native of Montreal, Mr. Breitman now teaches at the Oberlin Conservatory in Ohio, where he directs the Historical Performance program.



Kendra Colton

Soprano

Roslindale, Massachusetts

Kendra has appeared as soloist with major orchestras, ensembles and festivals including the Boston Symphony, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort and Music of the Baroque. She has appeared at the Tanglewood, Banff, Ravinia, Casals Santa Fe Chamber Music and Bethlehem Bach Festivals. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, and International Handel Festival in Göttingen, as well as performances encompassing four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Kendra has been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Her solo CDs include *Le Charme*, a collection of French songs, and *He Brought Me Roses*, twenty-five lieder by Joseph Marx. She has also recorded the *St. John Passion* and Cantata BWV 133 for Koch International Records with Emmanuel Music, where she performs regularly in recitals, oratorios and in their weekly cantata series. Kendra teaches at Oberlin College.

Festival Soloists



Susan Consoli

Soprano

Exeter, New Hampshire

Susan is pleased to be returning with her husband and fellow Festival musician, Ryan Turner, for her fifth season. Her active career in oratorio, opera and recital has led her throughout the United States and abroad. She has worked under such notable conductors as Grant Llewellyn, Laurence Cummings, William Jon Gray, the late Craig Smith, John Harbison, Tom Hall, Ryan Turner, and Joel Cohen, as well as director/choreographer Chen Shi-Zheng and choreographer Tero Saarinen. Susan has been a soloist with Emmanuel Music's famed Bach Cantata series since 2005. She can be heard on the Handel & Haydn Society recording of *All is Bright* for Avie Records. Susan is a member of the voice faculty at both Phillips Academy of Andover and Phillips Exeter Academy.



Thomas Cooley

Tenor

Hamden, Connecticut

Thomas Cooley is known for his performance of the great works of Monteverdi, Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn and Britten. Recent orchestral appearances have included the Gewandhaus Orchestra Leipzig, Bavarian Radio Orchestra, Bach Collegium Stuttgart, Chicago Symphony Orchestra, Cleveland Orchestra, Atlanta Symphony, Milwaukee Symphony, Minnesota Orchestra and the St. Paul Chamber Orchestra, as well as Philharmonia Baroque Orchestra, Tafelmusik, and the Akademie für Alte Musik Berlin. He works regularly with conductors such as Nicholas McGegan, Helmuth Rilling, Robert Spano and Karl Friedrich-Beringer. On the opera stage, Mr. Cooley was engaged from 2002-2006 at the Staatstheater am Gärtnerplatz in Munich, singing major Mozart tenor roles and Count Almaviva in Rossini's *Il Barbiere di Siviglia*.



Stephanie McNab

Principal Flute

Sausalito, California

Stephanie joined the San Francisco Opera Orchestra in 2002. In addition to her piccolo duties with the Opera, she regularly performs with many Bay Area ensembles, including the San Francisco Symphony and Ballet orchestras. Her former orchestral appointments include positions with the Buffalo Philharmonic, New Mexico Symphony, and the Long Beach Symphony. Born into a musical household in Los Angeles, Stephanie received a BA from the University of California at Los Angeles. She has been a featured soloist with several groups, including the Los Angeles Philharmonic, and has performed in recital at Cal Tech's Dabney Hall, where she was a visiting faculty member.

**Cynthia Roberts**

Associate Concertmaster
New York, New York

Cynthia Roberts is one of America's leading performers on the baroque violin, serving as concertmaster of the New York Collegium, Apollo's Fire and Concert Royal, as well as appearing as soloist and recitalist throughout the United States, Europe and Asia. She recently performed as concertmaster of Les Arts Florissants at the invitation of William Christie. She has appeared regularly with Tafelmusik, Philharmonia Baroque Orchestra and the American Bach Soloists and has performed with the London Classical Players, Taverner Players and the Smithsonian Chamber Players.

Cynthia debuted with Chicago's Grant Park Symphony at the age of twelve, performing the Mendelssohn Violin Concerto, and subsequently appeared as soloist with the Boston Pops. She studied at the New England Conservatory with Joseph Silverstein, at Indiana University with Josef Gingold, where she also specialized in baroque violin with Stanley Ritchie, and in The Hague with Sigiswald Kuijken. Cynthia serves on the faculties of the University of North Texas and the Oberlin Baroque Performance Institute and has directed master classes at Cornell and Rutgers Universities and in France. Her recording credits include Sony Classical, Analekta, BMG/Deutsche Harmonia Mundi, and Electra labels, and she has produced television specials on the violin for WCVB Boston. Her violin playing was featured on the soundtrack of Lasse Hällestrom's film *Casanova*.

**Sally-Anne Russell**

Mezzo-Soprano
Adelaide, Australia

This is Sally-Anne's seventh season with the Festival. One of Australia's most popular and versatile performers, Sally-Anne is a principal mezzo-soprano with Opera Australia. She is also in demand on the concert platform and frequently appears as a recitalist and recording artist. She has sung in ten countries, has over forty operatic roles to her credit, and can be heard on the ABC Classics, Chandos, Move Records and Decca labels. Operatic roles include Isabella-*L'Italiana in Algeri*, Angelina-*La Cenerentola*, Rosina-*Il Barbiere di Siviglia*, Jo-Little Women (Australian Premiere), Cherubino-*Le Nozze di Figaro*, Dorabella-*Cosi fan Tutte*, Bradamante-*Alcina*, Sesto-*Giulio Cesare*, Amastris-Xerxes, Juno/Ino-*Semele*, Mistress Quickly-*Falstaff*, Suzuki-*Madama Butterfly*, Dido-*Dido & Aeneas*, Stephano-*Romeo & Juliet*, Mallika-*Lakmé* and Hansel-Hansel and Gretel.

Sally-Anne's 2008/09 season appearances include Suzuki in *Madama Butterfly* for Opera Australia, Nicklausse/Muse in *Tales of Hoffmann* for State Opera of South Australia, concerts for Musica Viva, Melbourne and Sydney Symphonies, and Bacalov's Misa Tango in Canada. CD releases include *Don John of Austria* with Sydney Symphony and *Juditha Triumphans* with Pinchgut Opera.

Festival Soloists



Sanford Sylvan

Baritone

Montreal, QC, Canada

Sanford Sylvan has performed with most of the leading orchestras of the world, collaborating with such conductors as Herbert Blomstedt, Pierre Boulez, Christoph von Dohnanyi, Christopher Hogwood, James Levine, Roger Norrington, Simon Rattle and Esa-Pekka Salonen. In opera, he has worked with many directors including Peter Sellars, Robert Wilson and Sir Peter Hall. His portrayals of Figaro in *Le Nozze di Figaro* and Alfonso in *Cosi fan Tutte* have been seen on PBS' "Great Performances" and are recorded on DVD for Decca. He won a Grammy and an Emmy for his portrayal of Chou-En Lai in John Adams' opera *Nixon in China*. With pianist David Breitman he has performed numerous recitals, and their three recordings for the Nonesuch label (Schubert, Fauré and Barber) have been nominated for the Best Vocal Performance Grammy. Mr. Sylvan is on the voice faculty of McGill University in Montreal.



Yuko Tanaka

Harpsichord, Fortepiano and Continuo

Oakland, California

Yuko Tanaka, a native of Tokyo, Japan, is active as harpsichord soloist, ensemble performer and educator. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, Philharmonia Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio, conducts master classes, and appears as guest lecturer at various universities. Recent engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and the Canadian Broadcasting Corporation broadcasts. Yuko has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Taskin harpsichord built in 1987 by Kevin Fryer, a Vaundy harpsichord built by Kevin Fryer in 1992, and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Phillips. She has recorded for Koch International and Delos International.



Elizabeth Wallfisch

Concertmaster, Director of the Monday Main Concert

London, United Kingdom

See Artistic Direction pages



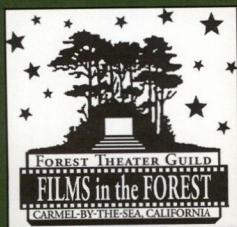
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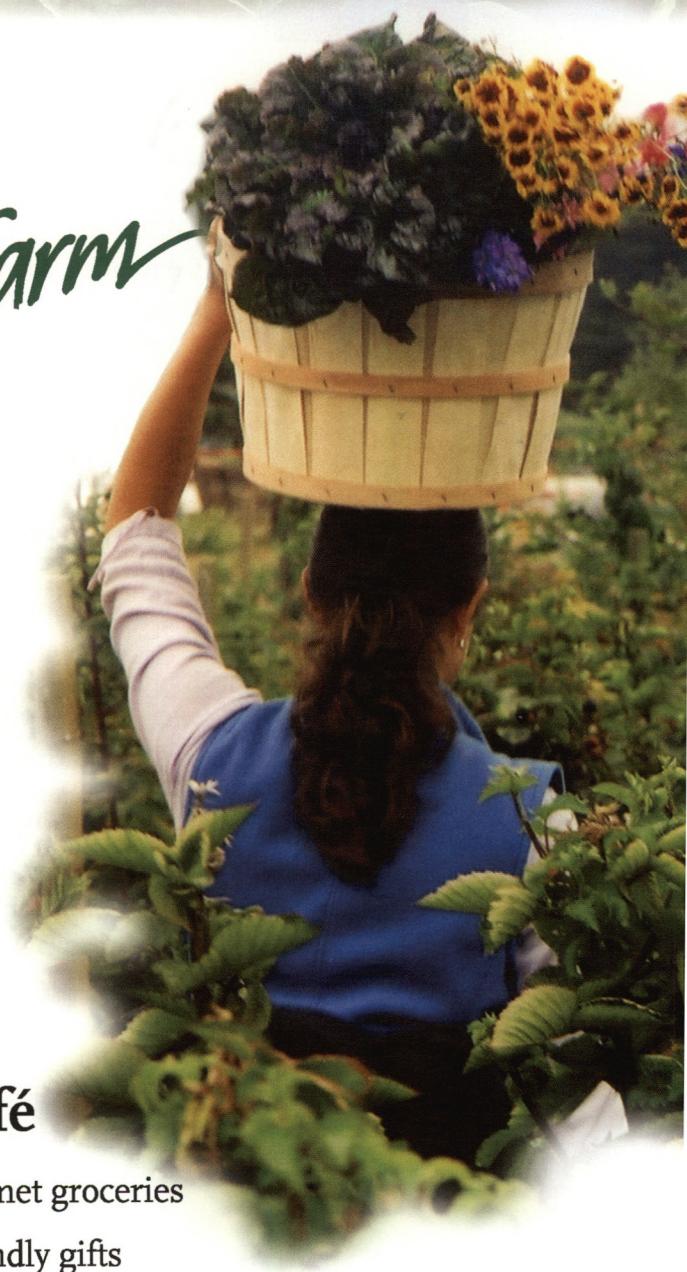
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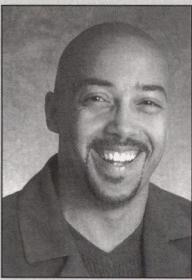


Natalie Gunn

Soprano

Sherwood, Oregon

Soprano Natalie Gunn has been featured soloist with the Portland Baroque Orchestra, the Columbia Symphony Orchestra, the Oregon Mozart Players, Northwest Performing Arts, Portland SummerFest, the Olympia Symphony, Portland Opera, and in Europe with Helmuth Rilling and the International Bach Academy. Her favorite roles include Adina in *The Elixir of Love*, Zerlina in *Don Giovanni*, Adele in *Die Fledermaus*, and Polly in *The Beggar's Opera*. Natalie began 2008 by winning the Clifford Bair Award at the prestigious National Opera Association's Artists Competition and most recently won the Oregon District NATS Artist Award Competition. Last season she was a Finalist in the Classical Singer Convention Young Artist Competition in San Francisco, and she has been an Oregon District winner in the Metropolitan Opera National Council Auditions. Natalie holds a Masters degree from Portland State University. A native of the Portland area, Natalie enjoys the great outdoors, good wine, and traveling.

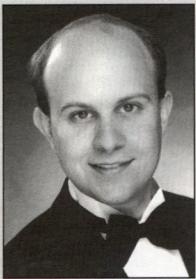


Darryl Taylor

Countertenor

Irvine, California

Darryl Taylor's career includes art song, opera and oratorio. He has appeared with orchestras throughout the United States and Europe and his operatic credits include principal roles in works by Mozart, Verdi, Handel, Britten, Gershwin, and world premieres. Darryl made his New York recital debut at Weill Recital Hall at Carnegie Hall. In his recitals he features works of contemporary composers, including many works written especially for his voice. A popular lecturer on African-American Art Song, and founder of the African American Art Song Alliance (www.darryltaylor.com), Darryl has given lecture-recitals and master classes at the Juilliard School, Manhattan School of Music, University of Michigan, Florida State University, Duke University, University of North Carolina, among many others. A native of Detroit, Michigan, he holds degrees from the University of Southern California and the University of Michigan. Currently he serves on the faculty of the University of California at Irvine. He has recorded on the Naxos and Albany labels.



Matthew Loyal Smith

Tenor

Washington, DC

Matthew Loyal Smith has performed with prestigious ensembles including the Washington Bach Consort, the Washington Concert Opera, the Washington National Cathedral Choir, the Pennsylvania Chamber Orchestra, and the Mendelssohn Club of Philadelphia. A finalist in the 2002 San Francisco Opera Center auditions and a semifinalist in the 2005 Montreal International Musical Competition, his operetta and operatic credits include *Pirates of Penzance*, *Countess Maritza*, *The Turn of the Screw*, *Amahl and the Night Visitors*, *Albert Herring*, and *L'heure Espagnol*. He was a resident artist with the Pine Mountain Music Festival in 2003. Matthew earned a BM in Voice from the Cleveland Institute of Music and a MM in Opera from Temple University. He currently serves with the Air Force Singing Sergeants in Washington, DC, where he performs at the White House, with the National Symphony Orchestra, for nationally televised events, including the funeral of former Presidents Ronald Reagan and Gerald Ford, and on tours across the United States.

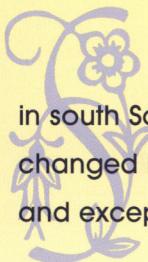


Joshua Copeland

Baritone

New Haven, CT

A native of Knoxville, Tennessee, Joshua received a BM degree from Furman University in South Carolina, and recently completed his Masters degree in voice and received his Artist Diploma from Yale University. In June 2006 he was awarded second prize in the American Bach Soloists International Young Artists Competition, and made his debut with ABS in Bach's Christmas Oratorio this year. In January 2007, Joshua gave his debut performance of Schubert's monumental song cycle *Winterreise*, and in October he participated in a recital of Charles Ives songs at New York's Weill Recital Hall. In June, Joshua served as a resident artist with the Orchestra Sinfonica Giuseppe Verdi in Milan, where he undertook a month-long concert opera and recording project for Naxos. Other recent engagements include *Messiah* and Prokofiev's *Lieutenant Kije* with the Hartford Symphony Orchestra, Bach *Magnificat* and Christmas cantatas with Helmuth Rilling, a commercially released recording of the Bach *St. John Passion*, Mozart *Vespers* with Sir Neville Marriner, Mendelssohn *Elijah*, Vaughan Williams *Five Mystical Songs*, and performances of the Brahms *Requiem*. Next year holds a return engagement with American Bach Soloists for a performance of the *Mass in B Minor*.



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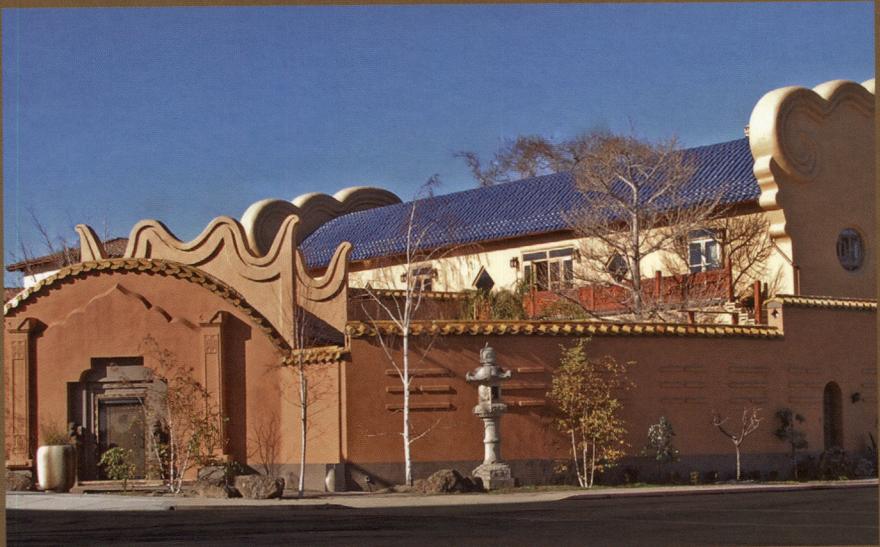


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Festival Orchestra

Violin

Elizabeth Wallfisch, *Concertmaster*
Cynthia Roberts, *Associate Concertmaster*
Rachel Evans, *Principal Second Violin*
Christina Zacharias, *Associate Principal Second Violin*
Carolyn Canfield Cole
Ann Kaefer Duggan
Catherine Emes
Evan Few
Elizabeth Stoppels Girko
Naomi Guy
Marika Holmqvist
Edwin Huizinga
Amelia Roosevelt
Joseph Tan
Gabrielle Wunsch
Alicia Yang



Viola

Patrick G. Jordan, *Principal*
Karina Fox, *Associate Principal*
Sarah Darling
Meg Eldridge
Nancy Lochner



Cello

Allen Whear, *Principal*
William Skeen, *Associate Principal*
Margaret Jordan-Gay
Paul Rhodes
Timothy Roberts

Viola da Gamba

Joshua Lee

Double Bass

Kristin Zoernig, *Principal*
Bruce Moyer
Derek Weller

Harpsichord and Organ

Andrew Arthur, *Principal*
Michael Beattie
Holly Chatham
Yuko Tanaka

Theorbo/Archlute

Daniel Swenberg

Flute

Stephanie McNab, *Principal*
Dawn Loree Walker
Stacy Brubaker

Oboe

Roger Cole, *Principal*
Neil Tatman, *Associate Principal*
Ellen Sherman

Clarinet

Ginger Kroft Barnetson, *Principal*
Ann Lavin

Bassoon

Jesse Read, *Principal*
Britt Hebert

Horn

Christopher Cooper, *Principal*
Loren Tayerle
Meredith Brown
Alex Camphouse

Trumpet

Wolfgang Basch, *Principal*
Susan Enger
Leonard Ott

Trombone

Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Solomon



Tuba

Scott A. Choate

Timpani

Kevin Neuhoff, *Principal*

Harp

Dan Levitan (*July 27 and Aug. 3*)
Karen Thielen (*July 20*)

Festival Chorale



Soprano

Susan Consoli
Michèle Eaton
Natalie Gunn*
Laura Heimes
Colleen Hughes
Rebecca Mariman
Clara Rottolk

Tenor

Timothy Hodges
Vincent Metallo
Stephen Sands
Timothy Shantz
Matthew Loyal Smith*
Ryan Turner
David Vanderwal

Mezzo-Soprano

Kathleen Flynn
Alyson Harvey
Elizabeth Johnson
Alice Kirwan Murray
Patricia Thompson

Baritone/Bass

Joshua Copeland*
Charles Wesley Evans
Jeffrey Fields
Matthew Knickman
Paul Speiser
Sumner Thompson
Douglas Williams

Countertenor

Darryl Taylor*
Jay White

*Adams Vocal Master Class Fellow

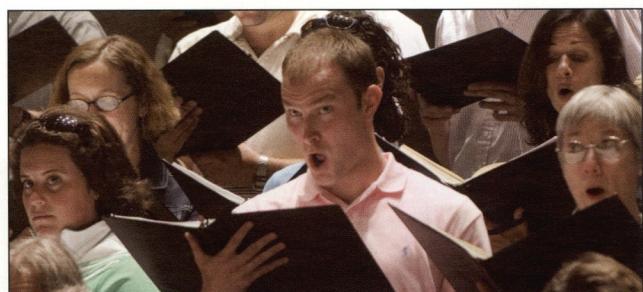
Festival Chorus

Soprano

Cathryn Blake
Anne Davidson
Cindy Davis
Beverly Dekker-Davidson
Elaine DeMarco
Lucy Faridany
Emily King
Andrea Matters
Marilyn Maxner
Ann McCown
Wendy Moorty
Leslie Mulford
Linda Odgers
Dottie Roberson

Alto

Barbara Bown
Barbara Cary
Elaine Cecile
Phyllis Edwards
Eve Forrest
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Mary Clare Martin
Susan Mehra
Nancy Miccoli
Kellie Morgantini
Jenny Paduan
Jean Widaman
Peg Wittrock



Tenor

Patrick Aynie
Larry Davidson
Mary Forbord
Brian Jacobson
Patrick Lynch
Mark Stevens
Mark Wendland
David Wittrock

Baritone/Bass

Jack Arnold
Bob Bogardus
Tony Cary
Jeff DeMarco
William Gee
Vinz Koller
Frank Raab
Michael Russell
Robin Russell
Larry Smith

Youth Chorus

Soprano

Lauren Brown
Ariel Dooner
Hannah Egar
Elizabeth Alice Faulkner
Samantha Harrison
Leilani Lewellyn
Allison Preece
Summer Rayle-Striler

Alto

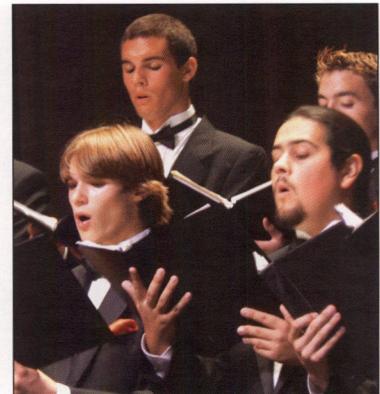
Sierra Farquhar
Stephanie Johnson
Rachel Lowery
Erin Phillips
Hannah Potts
Allison Royal

Tenor

Cole Clark
Holly Spier
Jonathan Swenson
Jorge Torrez

Baritone/Bass

Christian Pursell
Adam Skerritt
D.J. Taylor



Young Artists

Piano

Sarah Chang
Gabrielle Micheletti
Li Schmidt
Joyce Yoon

Violin

Charlotte Cheung
Jinsun Kim
Johnny Lim
Minju Lim
Peter Mellinger
Hannah Rider

Viola

Deanna Lynn

Cello

Caroline Yoon

Flute

Hye Jeong Jeon
Sulgi Kim

Clarinet

Michael Cho
Perry Choi

Soprano

Devony Smith

Baritone

Christian Pursell

Accompanists

Susan Bass
Lucy Faridany
Woo Kyung Park
Deanna Smith



Festival Orchestra

Violin



Elizabeth Wallfisch

Concertmaster, Soloist
London, United Kingdom
See Artistic Direction



Cynthia Roberts

Associate Concertmaster
New York, New York
See Festival Soloist



Rachel Evans

Principal Second Violin
Beacon, New York

Juilliard (MM), (BM). Rachel is active as principal, chamber player and soloist on both violin and viola. Her affiliations include Apollo's Fire, Concert Royal, New York Collegium, Dryden Ensemble, Pegasus Ensemble and the Berkshire Bach Festival. Rachel has numerous recordings with Apollo's Fire, Continuum, Charles Ives and more.



Carolyn Canfield Cole

Vancouver, BC, Canada

University of Washington, Seattle (BM): Studied as a Fulbright scholar with Russian pedagogue Max Rostal in Cologne, Germany. Recently retired from her 25-year tenure with the Vancouver Symphony Orchestra, Carolyn is now a member of the Vancouver Opera Orchestra and The Virginal and the Violin Baroque Duo. She is an educator and adjudicates regularly for festivals and competitions. She teaches privately and coaches many

local string groups, including Vancouver Youth Symphony strings. Carolyn currently plays a Neuner and Hornsteiner violin and a 1759 Matthias Albani violin.



Ann Kaefer Duggan

Deerfield, Illinois

Roosevelt University (MM); University of Michigan (BM). Ann performs with Bella Voce and Da Corneto Opera. She teaches at Trinity International University north of Chicago. Her past affiliations include Chicago Camerata, Joffrey Ballet Orchestra, Chicago Sinfonetta, Music Institute of Chicago, and Key West Symphony. She is busy raising three children, ages 6, 4, and 1, with her husband Michael, also a musician.



Catherine Emes

Toronto, ONT Canada

Peabody Conservatory, Baltimore (MM); University of Southern California (BM). Presently Catherine is a member of Aradia Ensemble and the Toronto Chamber Orchestra. She also

performs with the Kitchener Waterloo Symphony Orchestra, the Oshawa Durham Symphony Orchestra and the Peterborough Symphony. She has served as Assistant Concertmaster of the Charlotte Symphony and Concertmaster of the New World Symphony, the Illinois Chamber Orchestra and the Spoleto Festivals in Charleston and Italy. She has many published recordings on the Naxos and Argo Decca labels.



Evan Few

Den Haag, Netherlands

Violin studies at Oberlin Conservatory (BM, MM) and Koninklijk Conservatorium, Den Haag. Evan completed his graduate string quartet studies at Rice University and served as Principal and Concertmaster of Apollo's Fire. He performs in Europe with Collegium ad Mosam and the Luthers Bach Ensemble Groningen, among others. Upcoming highlights include chamber music performances at the American Cathedral in Paris and in London's Lufthansa Festival and a concert tour of the Scottish Highlands with the trio Au Courant.



Elizabeth Stoppels Girk

San Antonio, Texas

Eastman School of Music (MM); Oberlin Conservatory (BM). Presently Beth performs with the San Antonio Symphony, the San Antonio Opera, and the Austin Symphony and Lyric Opera. Her past affiliations include Associate Principal Second Violin with the Jacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and an adjunct faculty member of San Antonio College and Our Lady of the Lake University.



Naomi Guy

Toledo, Ohio

Oberlin Conservatory (MM); University of Minnesota (BM). Currently Naomi is Associate Concertmaster of the Toledo Symphony and a member of Apollo's Fire and Cleveland's Baroque Orchestra. Her past affiliations include Concertmaster of the Mansfield Symphony, Associate Concertmaster of the

Festival Orchestra

Wheeling Symphony and member of the Honolulu, New World and Akron Symphonies. She has performed with Tafelmusik, San Francisco Bach Choir, Pittsburgh Camerata and Boston Bach Ensemble. She has recorded on the Electra, Koch, Analekta and Titanic and Hollywood Record labels and can be heard as a soloist with Apollo's Fire in the *Concerto for Four Violins* by Antonio Vivaldi. Naomi plays an Italian violin made by Josef Albinii in 1709.



Marika Holmqvist
New York, New York

The Royal Conservatory, Department of Early Music and Performance Practice, The Hague, Netherlands (BM, MM and Master of Baroque Violin Pedagogy). Marika, a native of Finland, started her musical studies at age seven and made her solo debut performing Mendelssohn's violin concerto at sixteen. Her interest in historic performance practices led to her acceptance into the European Union Baroque Orchestra where she worked with prominent Early Music conductors Ton Koopman, Andrew Manze and Roy Goodman. She has since toured throughout Europe and the Americas and has been Concertmaster for

Concerto d'Amsterdam, Baroque Opera Amsterdam, the Netherlands Historical Dance Theater, Cambridge Concentus, Early Music Foundation New York, and Sinfonia New York. Recently Marika has taught baroque string playing techniques at Rutgers University. She can be heard on several CD labels, including Naxos, Ex Cathedra, and Brilliant Classics.



Edwin Huizinga
San Francisco, California

San Francisco Conservatory of Music (MM); Oberlin Conservatory of Music (BM). Edwin performs with various ensembles in the Bay Area and beyond, including the San Francisco Bach Choir, the Monterey Symphony and the San Francisco Academy Orchestra. Recently he recorded with Mars Volta and 3EB. He has performed with Third Eye Blind in *Live at the Fillmore* and has participated in recording Vanessa Carlton's CD. In 2006, Edwin appeared as soloist with the Kitchener Waterloo Chamber Orchestra and in 2007 performed in a recital at The Kennedy Center. In October of 2007 Edwin was the featured soloist in Vivaldi's *Four Seasons* with the San Francisco

Conservatory Baroque Orchestra. In February 2008 Edwin performed a benefit concert with his quartet from San Francisco. He will also be working with Nicholas McGegan on an orchestral program including Beethoven and Haydn and will appear as violin soloist with the San Bernardino Symphony.



Amelia Roosevelt
New York, New York

SUNY Stony Brook (DMA); Manhattan School of Music (MM); Sweelinck Conservatory, Amsterdam; Swarthmore College (BA). Amelia is a founding member of Repast Baroque Ensemble and also performs with the Clarion Music Society. She serves as Principal Second Violin of the Grand Tour Orchestra and freelances with many New York-based groups including the New York Collegium and the Rebel Baroque Orchestra. Her past affiliations include Musica Antiqua Köln, La Cappella dei Turchini (Naples), La Stagione Frankfurt, and the Academy of the Begijnhof (Amsterdam). Amelia performs on a 1773 violin crafted by Richard Duke, London. Her CD labels include MDG, New Classical Adventure, Linn Records, Hänsler Classic, Electra and Capriccio.



Joseph Tan
Amsterdam, The Netherlands

Post-graduate diploma from the Royal Conservatory, The Hague; Oberlin Conservatory (MM); University of Texas, Austin (BM). In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph performs with ensembles such as Anima Eterna (Belgium), Concerto Cologne, the Academy of the Begijnhof (Amsterdam), and Harmonie Universelle (Germany). He performs on an Italian Baroque violin made in the mid-18th Century and on a modern instrument made by Antonio Lecchi (Cremona) in 1923.

Pacific Music Festival where she was concertmaster under Charles Dutoit. Presently she plays with Musica ad Rhenum, Holland Baroque Society, Nederlands Opera, and the Göttingen Internationale Händel-Festspiele. She has studied baroque violin with Elizabeth Wallfisch, Kati Debretzeni, Enrico Gatti, Lucy van Dael, and Manfredo Kraemer.



Alicia Yang
San Francisco, California

Oberlin College; New England Conservatory. Alicia is an active chamber musician and soloist. She has performed with the Seattle Symphony, Seattle Opera, Seattle Baroque Orchestra and Portland Baroque Orchestra. Formerly she performed with the Oregon Symphony, Smithsonian Chamber Players, Washington Bach Consort and Baltimore Chamber Orchestra. Alicia performs on a 1762 violin made by Richard Duke.



Gabrielle Wunsch
Den Haag, The Netherlands

Eastman School of Music; SUNY Stony Brook (MM); Baroque studies at Escola Superior de Musica de Catalunya; Amsterdam Conservatory; and the Royal Conservatory in Den Haag (BM). Gabrielle has performed in festivals in North America, Europe and Asia, including the



Cristina Zacharias
Toronto, ONT, Canada

McGill University (MM). Cristina currently is a

member of Tafelmusik Baroque Orchestra. She collaborates frequently with musicians and ensembles throughout Canada, the United States and Europe. She has recorded for the BIS, Analekta, ATMA, Naxos and CBC labels and has made television and movie appearances.

Viola



Patrick G. Jordan
Principal
Toronto, ONT, Canada

New England Conservatory of Music (BM); Longy School of Music (AD). Patrick is Co-Principal Viola with Tafelmusik Baroque Orchestra and a member of the Boston Early Music Festival Orchestra. He is a violist with Eybler Quartet (period instrument ensemble) and Gallery Players of Niagara. His past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, Really Eclectic String Quartet, D.C. Hall's New Concert and Quadrilles Band and Festival d'Aix-en-Provence (France). He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.



Karina Fox
Associate Principal
Boston, Massachusetts

New England Conservatory (MM); Cleveland Institute of Music (BM). Presently Karina is Principal Viola of Apollo's Fire and Gardner Museum Chamber Orchestra and Principal Second Violin of Tempesta di Mare. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. She has CDs on Chandos, Electra and Koch labels. Karina performs on an 1887 Hiroshi Iizuka viola made in Philadelphia.



Sarah Darling
Carlisle, Massachusetts

Harvard Music (BM); Amsterdam and Freiburg, Viola Diploma; NEC, viola (MM). Sarah is currently the Concertmaster and Assistant Director of Harvard Baroque Chamber Orchestra. She has toured with the Amaryllis Quartet and the Bach Ensemble in Europe and has also performed the Schnittke Viola Concerto in Germany. Sarah was the winner of the Freiburg and NEC concerto competitions. Her

playing can be heard on a solo recording of the works of Leland Smith on the Naxos label.



Meg Eldridge
San Rafael, California

University of Michigan; San Francisco Conservatory of Music; the Manhattan School of Music. Meg is a member of Marin Symphony, the Santa Rosa Symphony, the Napa Symphony, Sonoma Bach Society, the Marin String Quartet, and the Lawrence String Trio. She also performs in the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society, and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School.



Nancy Lochner
San Diego, California

Juilliard (MM); Manhattan School of Music (BM). Nancy is Associate Principal Viola with the San Diego Symphony. Previously, she spent three years with the Oregon Symphony.

Cello



Allen Whear
Principal, Recital Director
New York, New York
See Artistic Direction



Paul Rhodes
Librarian
Berkeley, California
See Festival Staff

William plays with Portland Baroque, the S.F. Bach Society, and as continuo cellist for San Diego Opera. He plays a 19th century cello by Georg Gemünder and two anonymous baroque celli, one from 1685 and the other from 1720, as well as a viola da gamba made in 2001 by John Pringle. William can be heard on several recordings from Hänssler Klassik, Sono Luminus, Koch, Pandora Records and one produced by La Monica.



Margaret Jordan-Gay
Toronto, ONT, Canada



William Skeen
Associate Principal &
Viola da gamba
Richmond Heights, California

University of Southern California (MM); Cleveland Institute of Music (BM). William is Professor of Baroque Cello at USC and performs regularly as principal cellist with Philharmonia Baroque, the American Bach Soloists, and Musica Angelica. He performs and tours with The New Esterházy Quartet, La Monica, Galanterie, and El Mundo. In addition,

University of Toronto (MM); Boston University (BM.) Margaret performs regularly with Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside The Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of The Gallery Players of Niagara, an organization based in the Niagara Region of Ontario that presents chamber music, and for many years was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. She performs on a cello made by Andrea Castagnieri (1730). Margaret can be

Festival Orchestra

heard on CD recordings with Ensemble Polaris and the Eybler Quartet.

**Joshua Lee**

Viola da Gamba
San Francisco, California

Peabody Conservatory; Longy School of Music. Joshua appears with ensembles throughout North America and Europe performing on viols and double bass. Founder of Ostraka, he is a member of Musica Angelica and has appeared with Hesperus, New Trinity Baroque, Atlanta Baroque Orchestra, Opera Lafayette, Washington Bach Consort and Musica Pacifica. Joshua has recorded for Koch International, NPR, and Dorian, and his performances have been heard on *Harmonia* and *Performance Today*.

**Timothy Roberts**

Needham, Massachusetts

Cleveland Institute of Music (Doctoral work); Northwestern University (MM); New England Conservatory of Music (BM). Timothy is founder, Artistic Director and cellist of the Art of Music Chamber Players.

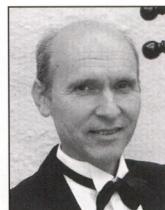
His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy performs on a Gabrielli cello made in Florence in 1751.

Double Bass

**Kristin Zoernig**

Principal
San Francisco, California

Norwegian State Academy of Music; Northwestern University; Interlochen Arts Academy. Kristin is currently Principal Bass with the acclaimed Philharmonia Baroque Orchestra. Her career includes performances throughout the United States, Mexico, Canada, China, Singapore, Europe, Norway, Sweden and Iceland. She has performed at many of the world's great concert halls, including Carnegie Hall, Lincoln Center, Kennedy Center, Royal Albert Hall and the Concertgebouw. Her playing can be heard on more than 30 recordings as well as several film scores. A frequent collaborator on early as well as modern basses, Kristin is using her 1648 Joseph Wrent double bass at the Festival.

**Bruce Moyer**

Doylestown, Pennsylvania

New England Conservatory (MM); Temple University (BA). Bruce is Principal Double Bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra and Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area. Bruce performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass.

**Derek Weller**

Ann Arbor, Michigan

University of Michigan (MM, BM). Derek is on the faculty of the Interlochen Arts Academy at Eastern Michigan University. He is Principal Bass with the Michigan Opera Theater, a member of the Toledo Symphony Orchestra and a freelance player with the Detroit Symphony Orchestra. Derek is a member of a select international committee organized to rewrite the Suzuki Bass Method.

Harpsichord & Organ

**Andrew Arthur**

Organ, Harpsichord Soloist and Continuo
London, United Kingdom
See Artistic Direction

**Holly Chatham**

Chorale Accompanist, Piano, Organ
Princeton, New Jersey
See Festival Staff

**Michael Beattie**

Organ, Harpsichord and Adams Vocal Master Class Accompanist
Boston, Massachusetts
See Festival Soloists

**Yuko Tanaka**

Harpsichord, Fortepiano and Continuo
Oakland, California
See Festival Soloists

Theorbo & Archlute

**Daniel Swenberg**
Highland Park, New Jersey

Mannes College of Music (MM); North Carolina School for the Arts (BM). Daniel plays and tunes a wide variety of Renaissance and Baroque lutes, theorbos, and early guitars. The ensembles in which he performs include: ARTEK, REBEL, Visceral Reaction, Four Nations Ensemble, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadttheater Klagenfurt, Tafelmusik, Opera Atelier, Les Violons du Roy, Piffaro, Spiritus Collective and Lizzy and the Theorboys. He has received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fullbright Scholarship (1997) to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King at the Hochschule für Kuenste.

Flute



Stephanie McNab

Principal
Sausalito, California
See Festival Soloists

the Napa Valley Symphony, Colorado Music Festival Orchestra, Vermont Symphony Orchestra, and The Orchestra of Northern New York. Stacy can be heard on Trey Anastasio's self-titled album and "Seis de Mayo." She has also been on the faculty of the University of Vermont and currently conducts the Peninsula Youth Orchestra's Chamber Flutes and Con Brio Flutes ensembles.



Neil Tatman

Associate Principal
Tucson, Arizona

Symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005.



Ann Lavin

Oakland, California

Stony Brook University (DMA); Northwestern University (MA); DePaul University (BA). Ann maintains an active career as a freelance orchestral and chamber clarinetist in the San Francisco Bay Area. She plays regularly with the orchestras of Monterey, Vallejo, Lyric Opera of San Francisco and subs with the Florida West Coast Symphony, the orchestras of Oakland, Fresno, Santa Cruz and the Pacific Chamber Orchestra. She is a member of the contemporary chamber group New Music Works and of the Laurel Ensemble. Ann has performed at the festivals of Tanglewood, Spoleto (Italy), Sebago-Long Lake (Maine), Shira (Jerusalem), and in 2000 she premiered works by Perry Goldstein and Christian Wolfe at the Wien Moderne Festival in Vienna. Ann collaborated with Bay Area guitarist/child entertainer Gayle Schmitt and appears on the children's CD, *Everything is a Song!* During the past five summers, Ann played Principal Clarinet with the Utah Festival Opera. Previous posts include Principal Clarinet with the Sarasota Opera, the Lincoln Opera of Chicago and the South Dakota and Cedar Rapids Symphonies.

Oboe



Dawn Loree Walker

Sunnyvale, California

New England Conservatory (MM). Dawn has been Principal Flute with the Monterey Symphony since 1990. She performs regularly with the San Francisco Ballet and Opera Orchestras. She has toured as Principal Flute of Western Opera Theater with her husband, cellist Mark Walker.



Stacy Brubaker

San Francisco, California

DePaul University (MM); Crane School of Music (BM). Stacy freelances in the San Francisco Bay Area and has performed with orchestras such as



Roger Cole

Principal
Vancouver, BC Canada

Yale University; Juilliard School. Roger is Principal Oboe of the Vancouver Symphony and the CBC Radio Orchestra and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculties of the University of British Columbia and the Vancouver Academy of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver and CBC Radio Orchestra. He has a CD entitled *The Expressive Oboe* on the CBC label.



Ellen Sherman

Grand Rapids, Michigan

The Juilliard School (MM); New England Conservatory of Music (BM). Ellen is Principal Oboe of the Grand Rapids Symphony. She was formerly Principal Cor Anglais with the New Zealand Symphony Orchestra, Principal Oboe of the Memphis and Virginia

Clarinet



Ginger Kroft Barnetson

Principal
Sunnyvale, California

San Francisco Conservatory of Music (MM); Northwestern University (BM). Ginger is a member of the Sacramento Philharmonic, Monterey Symphony Orchestra, Fresno Philharmonic, and Santa Cruz Symphony. In the 2007-08 season, Ginger was a soloist with the Monterey Symphony, performing the Joan Tower Clarinet Concerto. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently Ginger is a faculty member at Santa Clara University and maintains a pre-college studio — Clarinetstudio.org.

Festival Orchestra

Bassoon



Jesse Read

Principal

Vancouver, BC, Canada

See Artistic Direction



Britt Hebert

Pittsburgh, Pennsylvania

Eastman School of Music; Cleveland Institute of Music. Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include Met Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. His past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach Festival. He has CD recordings on Telarc and Koch International labels.

French Horn



Christopher Cooper

Principal, Tower Music

San Rafael, California

McMaster University (Honorary Doctorate); Boston University; San Francisco Conservatory. Christopher is a member of the San Francisco Symphony and a former member of Canadian Brass (numerous world tours) and Empire Brass. He received a Grammy nomination (*Take the A Train*) and Echo Klassic Award (*The Goldberg Variations*). He is active in movie score recording. Meredith enjoys teaching at California State University, East Bay, and squeezes in chamber music and solo appearances whenever possible. In July 2007, she was awarded the Herbert C. Spencer Honorable Mention Award at the International Horn Competition of America.



Loren Tayerle

Tower Music

San Francisco, California

San Francisco Conservatory of Music (MM, BM). Loren is the Conductor of the De Anza Chamber Orchestra and a member of the San Francisco Chamber Orchestra, Marin Symphony and Berkeley Symphony.



Meredith Brown

East Lansing, Michigan

Peabody Conservatory (BM); San Francisco Conservatory (MM).

Meredith currently resides in Vallejo, CA with her husband, Festival Principal Trombone Bruce Chrissp.

She holds principal horn positions with Symphony Silicon Valley, Napa Valley Symphony, Vallejo Symphony, and the Fresno Philharmonic, and substitutes regularly with the San Francisco Symphony, and the San Francisco Opera and Ballet orchestras. Meredith enjoys

teaching at California State University, East Bay, and squeezes in chamber music and solo appearances whenever possible. In July 2007, she was awarded the Herbert C. Spencer Honorable Mention Award at the International Horn Competition of America.



Alex Camphouse

San Jose, California

Cincinnati College Music Conservatory; San Francisco Conservatory of Music. Alex is presently Principal Horn of the

Monterey Symphony, where he was most recently the featured soloist in Schumann's *Konzertstücke*. He has been guest principal horn with the Symphony Silicon Valley, Santa Rosa Symphony, and the Fresno Philharmonic. In 2007, he toured Europe with the San Francisco Symphony. Alex is also a member of the San Francisco Bay Area's "Freeway Philharmonic."

Les Violons du Roy, and Associate Principal Trumpet of the Montreal Symphony.



Leonard Ott

Tower Music

Castro Valley, California

California State University, Hayward (BA). Lenny is on the faculty at the University of the Pacific, Stockton. He has an active freelance career, playing regularly with Oakland-East Bay and Modesto Symphonies, as well as with most of the other regional orchestras throughout the San Francisco Bay Area.

Trumpet



Wolfgang Basch

Principal

Frankfurt, Germany

See Festival Soloists

Trombone



Susan Enger

Tower Music

Memphis, Tennessee

Northwestern University

(BM)

and student of

Vincent Cichowicz.

Currently Susan is a

member of the Memphis

Symphony Orchestra.

She was formerly

Principal Trumpet of

L'Orchestre Symphonique

de Quebec, CBC Radio

Orchestra (Quebec) and



Bruce Chripl

*Principal, Tower Music
Vallejo, California*

San Francisco Conservatory of Music (MM); University of Michigan (BME). Bruce Chripl has been performing trombone professionally in the San Francisco Bay area since 1989. Currently he is Principal Trombone in the Santa Rosa, Marin, Napa Valley, Vallejo, Oakland and Fresno Philharmonic orchestras. He also performs regularly with Opera San Jose. Bruce has performed and toured Europe with the San Francisco Symphony and has played with the San Francisco Ballet and Opera orchestras. He has recorded with the San Francisco Symphony and the Oregon Symphony and is heard on a CD recently released by Chanticleer. Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Area based brass quintet. Bruce and his wife, horn player Meredith Brown, were featured in the documentary film "Freeway Philharmonic" released in 2008 and broadcast on PBS television.



Wayne J. Solomon

*Tower Music
Fresno, California*

Wayne is a member of the Monterey Symphony, Modesto Symphony Orchestra and the Fresno Philharmonic. His past associations include the Napa Valley and Santa Cruz Symphonies. He is a frequent performer with the Pacific Symphony Orchestra in Santa Ana. He has also performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra. Wayne is on the faculty at the University of California, Santa Cruz. He is a festival participant at Music in the Mountains and a past performer with Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria.

Philharmonic, the Vallejo Symphony, the Santa Rosa Symphony, and the Napa Valley Symphony. He has performed with the San Francisco, Marin and East Bay Symphonies. He currently resides in Vallejo, CA.

Harp



Dan Levitan

Fremont, California

Dan Levitan is Principal Harpist of three professional orchestras: Marin Symphony (since 1984), Symphony Silicon Valley (newly formed orchestra in place of San Jose Symphony, where he was Principal Harpist from 1978 until its closure in 2002), and Ballet San Jose Silicon Valley. In addition to having per-

formed with the San Francisco Symphony, Opera and Ballet orchestras, he is sought after as a soloist with orchestras, choirs and other ensembles throughout Northern California. Dan's debut performance on the harp concerto composed by Craig Bohmler with Barbara Day Turner conducting the San Jose Chamber Orchestra in May 2007 received an immediate standing ovation. Dan is featured in several commercial recordings including Benjamin Britten's *A Ceremony of Carols for Chorus and Solo Harp*, Claude Debussy's *Trio* for flute, viola, and harp, works by Lou Harrison, and numerous television and film recordings.

Timpani



Kevin Neuhoff

*Tower Music
San Francisco, California*

St. Louis Conservatory of Music (BM). Kevin is Principal Percussion of the Marin Symphony and timpanist with the Berkeley, Fremont Symphonies and the San Francisco Opera Center Orchestra. He also plays frequently with the California, Oakland and Sacramento Symphonies, as well as with the San Francisco Symphony. He performs Broadway shows and contemporary music with Earplay and records for film and other electronic media. Kevin plays on 17th century replica baroque timpani made by Aehnelt-Lefima of Cham, Germany. His playing can be heard on the Harmonia Mundi, Triloka, New Albion and Nonesuch labels.

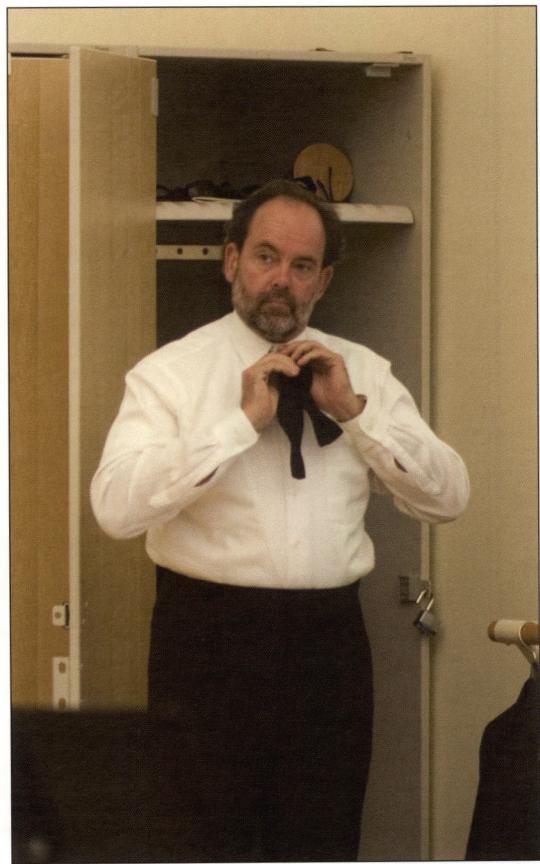
Tuba



Scott Choate

Albuquerque, New Mexico

Arizona State University (BM, Magna cum laude). Scott is currently Principal Tuba with the Fresno



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Festival Chorale

Soprano



Susan Consoli
Andover, Massachusetts
See Festival Soloists



Michèle Eaton
New Rochelle, New York

University of Massachusetts (BM, MM). Michèle presently tours with the Peter Schickele/P.D.Q. Bach company of performers and is best known for her performances of baroque and contemporary music. She recently sang the roles of Child Grendel and Shaper's Apprentice in the New York premiere of the opera, *Grendel*, directed by Julie Taymor and composed by Elliot Goldenthal. Michèle's oratorio performances have included Handel's *Israel in Egypt*, *Judas Maccabaeus* and the *Messiah*; Bach's *B Minor Mass*, *St. John* and *St. Matthew Passions*; Vivaldi's *Magnificat*; and Schubert's *Mass in G*. She has toured internationally with the Philip Glass Ensemble in performances of *Einstein on the Beach*.

She can be heard on the soundtrack for the film *Dead Man Walking* and has recorded on the Deutsche Grammophon, Angel, Dorian, Sony Classics, Nonesuch and Delos labels.



Laura Heimes
Hamilton Square, New Jersey

Temple University (MM); State University of New York (BA). Laura is presently a member of Brandywine Baroque (DE) and Triomphe de L'Amour (NJ). She frequently appears as a guest artist with Piffaro Renaissance Band, New York Collegium, Trinity Consort and other prominent early music ensembles throughout the United States. In 2003 she made her debut appearance at Carnegie Hall. Recordings include Jane Austen Songbook, Handel Duets and Trios, and Nowell's Delight: a Renaissance Christmas Celebration with Piffaro Renaissance Band. Laura is Adjunct Professor of Voice at Westminster Choir College of Rider University.



Colleen Hughes
Bloomington, Indiana

Indiana University (BM, BME). Colleen is currently a graduate student, working toward her Master's in Voice at Indiana University. She has sung with Apollo's Voices for the Indianapolis Symphony and has appeared as the soprano soloist for Indiana University performances of Handel's *Alexander's Feast*, Vivaldi's *Gloria*, Charpentier's *Te Deum* and most recently Haydn's *Paukenmesse*. She has also sung in master classes with Roger Vignoles and Carol Vaness. This is Colleen's third summer with the Carmel Bach Festival.



Rebecca Mariman
Princeton, New Jersey

Westminster Choir College (MM, Voice Performance and Pedagogy), Dickinson College (BA). Rebecca is best known as a member of the early music vocal ensemble, Fuma Sacra, which is based in Princeton, New Jersey. She has sung with Fuma Sacra since 1990, as a member of the ensemble

as well as a soloist, performing music ranging from the medieval to premieres of works by prominent composers such as John Magnusson, Joanne Metcalf and Andrew Bleckner. Rebecca has also appeared as a soloist with the Westminster Community Chorus, the Masterwork Chorus, the West Village Chorale, Garden State Philharmonic and the Dryden Ensemble.



Clara Rottolk
Philadelphia, Pennsylvania

Westminster Choir College (MM); Rice University (BM). Clara's oratorio credits include varied works from Bach and Couperin to Caplet and Poulenc. She has appeared with various ensembles, including Fuma Sacra, Triomphe de L'Amour, the Handel Choir of Baltimore, Tempesta di Mare, and Brandywine Baroque. Operatic roles include Micaela in *Carmen*, Dido in *Dido and Aeneas*, Donna Elvira in *Don Giovanni* and Laetitia in *Old Maid and the Thief*. Clara teaches voice at Swarthmore College and the Lawrenceville School.

Mezzo-Soprano



Kathleen Flynn
Halifax, Nova Scotia, Canada

Stony Brook University (DMA). Juilliard (MA and JOC); University of Toronto (Performance Diploma); Dalhousie University (BM). Kathleen's recent and upcoming performances include the role of Donna Elvira in *Don Giovanni* in Castres, France; Schubert's *Winterreise* at the festival in Ribadeo, Spain; *För levande och döda* (a chamber opera) in Västerås, Sweden; and Schoenberg's *Erwartung* in New York.



Alyson Harvey
Philadelphia, Pennsylvania

Cincinnati Conservatory of Music (MM and Artist Diploma in Opera); Westminster Choir College (BM). Alyson's career highlights include her debut at Lincoln Center in Copland's *In the Beginning* during the Copland Festival of the New York Philharmonic and her Carnegie Hall debut singing Handel's

Messiah with the Masterwork Chorus of New Jersey. She has also performed with the Philadelphia Orchestra, singing the alto solo in Bernstein's *Chichester Psalms* conducted by Bobby McFerrin. Alyson sang the role of the Abbess in *Suor Angelica* under the direction of Gian Carlo Menotti at the Spoleto Festival in Italy. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.



Alyson Kirwan Murray
Memphis, Tennessee

Indiana University (MM); University of Mississippi (BM). Elizabeth is currently on the faculty of Murray State University in Kentucky where she teaches voice, diction and opera workshop. Her concert repertoire includes works of Bach, Handel, Haydn, Mozart, Purcell, Copland, Stravinsky, Vivaldi and Duruflé. She has appeared as a soloist with the Bach Festival of Central Florida, the North Central Louisiana Masterworks, the Paducah (KY) Symphony, and the Valdosta (GA) Symphony Orchestra, among others.



Alice Kirwan Murray
Los Angeles, California

St. Mary-of-the-Woods College (BA). Alice sings regularly with the L.A. Master Chorale and the Grammy Award winning Los Angeles Chamber Singers and Cappella. She can be heard on several film scores, television soundtracks and commercials. Alice has also performed with the Chicago Symphony Chorus, Long Beach Opera and Musica Angelica. She is currently a teaching artist with the educational outreach project, Voices Within. In the Fall 2006, Alice was a featured soloist in a Lincoln Center performance of Steve Reich's *Tehillim*.



Patricia Thompson
Bloomington, Indiana

Indiana University Jacobs School of Music (DM); Indiana University (MM); St. Olaf College (BM). Patricia is affiliated with Indiana University Opera Theater, Bloomington Early Music Festival, Minnesota Opera, The Ensemble Singers of the Plymouth Music Series,

and Dale Warland Singers. Patricia has accepted a position as assistant professor of voice at Kansas State University beginning in the Fall of 2008.

Countertenor



Jay White
Greencastle, Indiana

University of Maryland (DMA); Indiana University (MM); University of Maryland (BM). Highlights of Jay's career include eight years with Chanticleer, performing over 900 concerts, making twelve recordings, two of which received the Grammy Award. Additionally, he has performed Bach solos under Ton Koopman at Carnegie Hall, a Monteverdi opera at London's Globe Theater, and Dowland lute songs with Sting at Disney Hall (Los Angeles). He currently holds a teaching position at DePauw University in Indiana.

Tenor



Timothy Hodges
Jacksonville, Florida

Westminster Choir College (BM). Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's *Messiah* with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA. Timothy is a member of Trinity Choir at Trinity Wall St., in New York.



American Boychoir. Vincent has appeared with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Boston Symphony, San Francisco Symphony and the New York Collegium. His professional affiliations include Fuma Sacra, Boston Early Music Festival, Brandywine Baroque, and the Spoleto Festivals in the U.S. and Italy.



Stephen Sands
Gladstone, New Jersey

Westminster Choir College (BM). Stephen is studying for his Masters in Music Education at Westminster Choir College. He is full-time choral music director at Somerset High School District, is the co-founder of Antioch Chamber Ensemble and sings regularly with Vox Vocal Ensemble. Stephen's past affiliations include the role of the Evangelist in Bach's *St. John Passion* and performances in the Westminster Bach Festival and in the Opera Choruses of the Spoleto Festival. He can be heard on recordings entitled *Antioch Winter Songs, Britten War Requiem, and Trinity Christmas*.

Festival Chorale

**Timothy Shantz**

Windsor, ONT, Canada

Indiana University Jacobs School of Music (DM Candidate, Choral Conducting); University of Alberta (MM, Choral Conducting); Sir Wilfrid Laurier University (BM, Piano Performance). Timothy is active as both a singer and conductor. Recent solo performances include the role of the Evangelist in Bach's *St. John Passion* at the Rockefeller Chapel in Chicago and singing under the baton of Pierre Boulez and Daniel Reuss at the Lucerne Festival Academy. He has also sung the tenor solos in Mozart's *Vesperae Solennes de Confessore* and Beethoven's *Mass in C* with the Richard Eaton Singers, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, and the Evangelist role in Ivan Moody's *Passion and Resurrection*. Timothy currently holds the positions of Artistic Director of the Windsor Classic Chorale, Choir Director at the University of Windsor, and Chorusmaster for the Windsor Symphony Orchestra.

**Ryan Turner**

Exeter, New Hampshire

Boston Conservatory (MM); Southern Methodist University (BM). Adams Vocal Master Class Fellow (2002); sixth year at the Carmel Bach Festival. Ryan's recent solo engagements include the Handel and Haydn Society, Mark Morris Dance Group, Emmanuel Music, Apollo's Fire, Boston Camerata, Emmanuel Music, Seattle Baroque, Boston Baroque, Santa Fe Pro Musica and Baltimore Choral Arts. Active as a conductor, he is Director of Choral Activities at Phillips Exeter Academy and is the Music Director of the Concord Chorale and Chamber Orchestra. Guest conducting engagements include Emmanuel Music, Granite State Symphony and Boston College Symphony. He has recorded on the Koch, Dorian and Arsis labels.

**David Vanderwal**

Bridgeport, Connecticut

David has performed roles with various ensembles across the nation, including the American Bach Soloists, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony, New York Collegium, and Tafelmusik. He has also appeared as featured soloist with many choral societies nationwide. This past year David has appeared in performances of Bach's *St. John Passion* at St. Thomas Church of New York and with Tafelmusik, and Britten's *Cantata Misericordium* with the Rutgers Kirkpatrick Choir. He was also a vocal coach and teacher at the International Bachakademie's Stuttgart Festival in Überlingen, Germany. David has recorded under the Allegro, Delos, Pro Musica Glorie, and Koch International record labels and with Western Wind of New York on their own label.

Baritone/Bass

**Charles Wesley Evans**

Princeton, New Jersey

Westminster Choir College (MM Candidate); Brewton-Parker College (BA). Charles has appeared as baritone soloist with the Northern Chamber Orchestra (Blackburn, England), Voices Chorale and the Delaware Philharmonic Orchestra, and Trinity Choir in New York, of which he is also a member. He is a former member of the American Boys Choir and the Princeton Singers. Charles recently performed the role of Publio in Mozart's *La Clemenza di Tito* with Westminster Opera Theater.

**Jeffrey Fields**

San Jose, California

University of Iowa (BM). Adams Vocal Master Class Fellow (1998). Jeffrey has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. He sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Jeffrey made his Carnegie Hall debut in Handel's *Messiah* last December and also appeared with the Cedar Rapids Symphony. Recent and current engagements include solos with San Francisco Contemporary Music Players, and performances of Brahms *Requiem* in Palo Alto, Haydn's *L'isola disabitata* in San Francisco, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea (Polyphemus)* with Berkeley Opera, Bach's *Magnificat* and Cantata BWV 110 with Philharmonia Baroque, Bach's *St. Matthew Passion* with the Bach Society of St. Louis, Mendelssohn's *Elijah* at the Music of the Mountains Festival, and Bach's *B Minor Mass* with the San Francisco Bach Choir.

Festival Chorus



Matthew Knickman

Princeton, New Jersey

Westminster Choir College of Rider University (BM, MM). Matthew has performed as a baritone soloist for several major early choral works, including several J.S. Bach cantatas and the *St. John Passion*, Monteverdi *Vespers of 1610*, Carissimi *Jephtha*, Buxtehude *Membra Jesu Nostri*, Schütz *Geistliche Chormusik* and *Musicalische Exequien*. He has performed in the Opera Company of Philadelphia chorus and is currently a member of Fuma Sacra.



Sumner Thompson

Boston, Massachusetts

Indiana University (MM); Emory University (BA). Sumner is affiliated with Les Voix Baroque, Mercury Baroque, Apollo's Fire, Boston Baroque, Tafelmusik, Boston Early Music Festival and Pacific Baroque Orchestra.



Douglas Williams

New Haven, Connecticut

Yale University (MM); New England Conservatory (BM). Doug is currently the producer of the Yale Baroque Opera Project. He has appeared as soloist with conductors Helmuth Rilling, Sir Neville Mariner and Sir David Wilcocks. In 2009 he will debut with Christophe Rousset and Les Talens Lyrique in Paris, as well as in performances in Seattle, New York, and Boston.



Paul Speiser

Princeton, New Jersey

Westminster Choir College (MM); Lawrence University (BM). Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, the Milwaukee Symphony Orchestra, and the Nordic Chamber Choir (Germany). He has published a lecture series on Saint-Saëns' *Samson et Dalila* for Opera America.

Soprano



Cathryn Blake

Monterey

13th year with CBF. Music Major at Monterey Peninsula College. Cathy has performed in two local operas, plays in a recorder ensemble and is currently a member of Camerata Singers.



Anne Davidson

Monterey

This is Anne's first year with CBF. She has performed such roles as the Mother in Menotti's *Amahl and the Night Visitors* and Fiona in *Brigadoon* and has made numerous solo and choral appearances in New England. She sang with the UC Santa Cruz Chamber Singers and currently sings with I Cantori di Carmel. She is a quantitative researcher at CTB/McGraw-Hill.



Cindy Davis

Salinas

This is Cindy's first year with CBF. She performed with the Fairbanks Early Music Ensemble and is currently a member of Camerata Singers. She is an illustrator, set designer, yoga teacher and grandmother.



Beverly Dekker-Davidson

San Carlos

This is Beverly's fourth season with CBF. She holds degrees from Syracuse University (MA in Sociology) and Converse College (BA in Music and Sociology). She is Minister of Music at Los Altos Lutheran Church where she is the organist and choir director. Her previous positions include Organist and Choir Director at the Woodside Village Church and Assistant Organist at Valley Presbyterian Church (Portola Valley). Beverly recently retired from her job as Manager of Adolescent Services with San Mateo County. She met her husband, tenor Larry Davidson, while per-

forming the role of Nurse Nellie Forbush in *South Pacific*.



Elaine DeMarco

Pacific Grove

4th year with CBF. University of Redlands (BS). Math teacher. Elaine sings with Camerata Singers, St. Mary's-by-the-Sea Episcopal Church Choir, Bethlehem Lutheran Choir, the Monterey Chapter of Shapenote, and Madrigals.



Lucy Faridany

Carmel Valley

4th year with CBF. Royal Academy of Music (London), postgraduate diploma in piano accompaniment. Lucy is a piano teacher and accompanist and works for the Carmel Music Society.

Festival Chorus

**Emily King**

Sonoma

This is Emily's fifth year with CBF. She enjoyed four years singing in the Youth Chorus with her sister and is currently in her second season as a member of the CBF Chorus. Past affiliations include Salinas High School A Cappella Choir, Camerata Futures program, University of North Carolina's Women's Glee Club, and the Sonoma County Bach Choir. She is currently a sophomore at Sonoma State University, hoping to continue her love of the arts.

**Marilyn Maxner**

Monterey

4th year with CBF. Marilyn is the organist at Bethlehem Lutheran Church in Monterey. She has performed with the Hong Kong Bach Choir, Monterey Opera Association Chorus, and Camerata Singers of Monterey County.

**Ann McCown**

Menlo Park

3rd year with CBF. Stanford (AB), UC Berkeley (MA). Ann is a technical writer in Silicon Valley. Formerly an instrumentalist, she now sings with the Symphony Silicon Valley Chorale and the Stanford Memorial Church Choir. She has also sung with and is on the Board of Directors of the San Francisco Choral Artists.

**Wendy Moorty**

Seaside

Wendy has sung with I Cantori di Carmel, Cabrillo Symphonic Choir, Cabrillo Music Festival Chorus, and currently sings with the Monterey Symphony Chorus.

**Leslie Mulford**

Monterey

This is Leslie's first season with CBF. She holds degrees from the Monterey Institute of

International Studies (MAT), Loyola Law School (JD) and the University of Washington (BA). Leslie is a free-lance German translator and sings with Smiles Women's Vocal Ensemble, the Monterey Peninsula Choral Society and Bay Belles Women's Barbershop Chorus.

**Linda Odgers**

Monterey

This is Linda's second year with the Festival. She has sung with I Cantori di Carmel and the Monterey Symphony Chorus.

**Dottie Roberson**

Monterey

38th year with CBF. UC Santa Cruz (BA in Linguistics). Dottie presently holds the position of Administrative Assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera and First Presbyterian Church Chancel Choir, and she was a founding member of I Cantori di Carmel. She enjoys gardening, nurturing five grandchildren and traveling with her husband, Clyde.

Alto

**Barbara Bown**

Carmel

5th year with CBF. Gallaudet University (MA-Counseling), UC Riverside (BA-German). Barbara is employed by the Social Security Administration and sings in Evensong Choir and All Saints Choir. She has sung with the Santa Cruz Chorale, I Cantori di Carmel, and Monterey Symphony Chorus. She is also fluent in sign language.

**Barbara Cary**

Pacific Grove

Before moving to the Monterey Peninsula, Barbara sang in the San Francisco Bay Area with the Lyric Chorale, Baroque Choral Guild, the San Mateo Masterworks Chorale, and the San Francisco Symphony Chorus. She presently sings with several local groups including, Camerata Singers, I Cantori di Carmel, and VOCI A Cappella Ensemble. She is also a member of the St.

Mary's-by-the-Sea Episcopal Church Choir. This is Barbara's second year with CBF.

**Elaine Cecile**

Pacific Grove

9th year with CBF. University of Washington (BLA), Indiana University (BA). Elaine is a landscape architect and has been a lecturer at the University of Washington and Principal Flutist with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle.

**Phyllis Edwards**

Monterey

3rd season with CBF. Boston University (M.Ed.), Wheaton College (BA). Phyllis has performed with I Cantori di Carmel, VOCI A Cappella Ensemble, Forest Theatre, and MPC Theatre. She has been a school principal and district curriculum director and is a professional writer, avid gardener, hiker and traveler.

**Eve Forrest**

Monterey

3rd season with CBF. Eve holds a PhD from Claremont Graduate University, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her BA from Whitman College. She is a member of Camerata Singers, is a cantor at St. Angela's Catholic Church, and also plays the recorder. She is a retired mathematician and presently is a spiritual director and retreat leader.

**Lupita Harrison**

Carmel

11th year with CBF. Catholic University (MM), Marymount College (BA), Music Conservatory (Cuba). Lupita has retired from Nestle and was formerly Associate Professor of Music at Marymount College, Tarrytown, NY. She has performed with the Santiago Philharmonic and the Washington National Symphony.

**Astrid Holberg**

Monterey

7th year with CBF. Harvard Medical School (MD); UC San Diego (BA). Astrid is a Pediatrician who plays the violin and enjoys singing. She performs with I Cantori di Carmel.

**Madeline Littlefield**

Pacific Grove

26th year with CBF. Smith College (EdM), Wheaton College (BA). Madeline is a music teacher at Santa Catalina School and a founding director of the Early Childhood Unit, All Saints Day School. She has been director of The Wayfarer Preschool and a master teacher at Smith College Laboratory School. She is also a founding member of I Cantori di Carmel.

**Mary Clare Martin**

Monterey

3rd season with CBF. Texas Tech University (MM), (BA). Mary Clare is presently Music Director at Unitarian Universalist Church. She has worked with Alice Parker on her commissioned Mass at Grace Cathedral in San Francisco.

**Andrea Matters**

Carmel

First year with CBF. Andrea was a labor and delivery nurse for 25 years and now teaches art to elementary students. She is also a weaver, spinner, knitter and dyer.

**Susan Mehra**

Pacific Grove

14th year with CBF. The Fielding Institute (PhD), Sonoma State University (MA), UC Berkeley (BA). Susan is a clinical psychologist practicing in

Monterey. She performs with I Cantori di Carmel and is the director of VOCl A Cappella Chamber Ensemble.

**Nancy Miccoli**

Seaside

6th year with CBF. Nancy is a Transaction Coordinator for Peter D. Butler, II at Sotheby's International Realty. She is also a fabulous cook and does some catering for friends and family on the side. She performed in the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers and San Carlos Church Choir.

**Jennifer Paduan**

Monterey

4th season with CBF. Oregon State University (MS), Smith College (BA). Jenny is a member of I Cantori di Carmel, is active in musical theater, and has sung with the Smith College Glee Club and Smiffenpoofs. She is a marine geologist at the Monterey Bay Aquarium Research Institute.

**Jean Widaman**

Carmel

19th year with CBF. Brandeis University (PhD), Occidental College (BA). Jean is a musicologist specializing in 15th and 16th Century music. She has taught music at every level from kindergarten to graduate seminars at several universities and gives pre-concert talks for the Monterey Symphony and Chamber Music Monterey Bay. She is Director of Music at All Saints Church, Carmel.

**Kellie Morgantini**

Greenfield

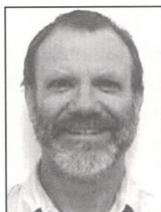
This is Kellie's second year with the Festival. She has performed for many years with Camerata Singers. When not singing, Kellie spends her time as an elder abuse litigation attorney with Legal Services for Seniors, a non-profit law firm serving Monterey County seniors.

Festival Chorus

**Peg Wittrock**

Pacific Grove

6th year with CBF. Purdue University (MS), Miami of Ohio (BS). Peg maintains a private practice in speech/language pathology and works with dyslexic students at Chartwell School. She is a member of Camerata Singers and St. Mary's-by-the-Sea Episcopal Church Choir. She enjoys gardening and oil painting.

**Larry Davidson**

San Carlos

5th season with CBF. Larry majored in theater and has a BA from Whitman College and a MFA in Technical Theater Management from Stanford University. He sings in the Los Altos Lutheran Church Choir and also plays the trumpet. He is a painter and has just retired from managing Event and Labor Services at Stanford University.

**Brian Jacobson**

Monterey

First year with CBF. Inspired by his daughter, Brian started singing in choirs in 2000. He sings in the Monterey Symphony Chorus and in the choir of the Unitarian Universalist Church of the Monterey Peninsula. He owns and manages a tree care business.

Military Academy at West Point. He is a licensed professional engineer and is on the faculty of the Naval Postgraduate School. He is a Lt. Col., USA, Retired, and enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, and numerous church choirs.

**David Wittrock**

Pacific Grove

6th year with CBF, an artistic nirvana. David is currently associated with DLIFLC as a writer/audio editor. He has performed Menotti and is a long-time member of Camerata Singers and St. Mary's-by-the-Sea Episcopal Church Choir. He is also a blacksmith enthusiast.

Tenor

**Patrick Aynie**

Monterey

This is Patrick's second year with CBF. He is a graduate of MIIS (Masters degree as a foreign language teacher). Originally from southern France, Patrick is presently a French instructor at the Defense Language Institute. He has sung with several French choirs and currently sings with I Cantori di Carmel. His hobbies include hiking and gourmet cooking.

**Mary Forbord**

Salinas

2nd year with CBF. Mary has been singing in choral groups for nearly 50 years and presently sings with Camerata Singers and Cantus Monterey. She taught English at Salinas High School for 38 years and is now happily retired, filling her life with music and travel with her husband and family.

**Patrick Lynch**

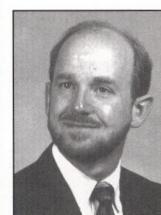
Monterey

31st season with CBF. Patrick is a Monterey Peninsula general contractor. He has performed with I Cantori di Carmel and the Monterey Symphony Chorus.

**Mark Stevens**

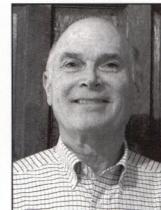
Corral de Tierra

5th year with CBF. Mark holds a MS degree from Rensselaer Polytechnic Institute and a BS degree from the United States

**Mark Wendland**

Monterey

11th year with CBF. Mark graduated from St. Paul School of Theology, Eastern Illinois University (M. Div.) and received his BA degree from the University of Nebraska. He is currently the Senior Minister of First United Methodist Church in Pacific Grove, as well as a chaplain at Community Hospital of the Monterey Peninsula. He is a co-founder of I Cantori di Carmel and has performed with numerous church choirs, the Central Valley Chorale, the San Francisco Bay Area Cantori con Vivo and as the tenor soloist in Handel's *Messiah* with the Sacramento Symphony.

**Jack Arnold**

Pebble Beach

Jack has performed with the UC Berkeley Men's Glee Club and Senior Men's Octet, Monterey First Presbyterian Church Chancel Choir, I Cantori di Carmel, and Camerata Singers. He is a retired biology teacher from York School (Monterey, CA). Jack enjoys nature study, photography and grandchildren and serves as a Stephen Minister. This is Jack's second year singing with the Festival.

**Bob Bogardus**

Monterey

2nd year with CBF. Bob is a software developer and web site builder by profession (specializing in Java and Oracle database). He sings in the Chancel Choir of the First Presbyterian Church of Monterey and has recently sung with I Cantori di Carmel. Bob also performs regularly as a local baritone soloist in religious and secular music.

**Anthony Cary**

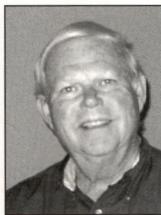
Pacific Grove

This is Tony's second year with CBF. He is a life-long choral singer, performing with the San Francisco Symphony Chorus, the Oakland Symphony Chorus, the California Bach Society, the Baroque Choral Guild, the Masterworks Chorale, and the San Francisco Opera Chorus, to name a few. A lawyer by trade, Tony plays organ and sings with Camerata Singers.

**Jeff DeMarco**

Pacific Grove

4th year with CBF. UC Riverside (MA). Jeff, a retired attorney and active substitute teacher, is currently Choir Director of Bethlehem Lutheran Church and owner of Pastyme Music. He sings with Camerata Singers, St. Mary's-by-the-Sea Episcopal Church Choir and Madregalia.

**William Gee**

Monterey

3rd season with CBF. Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula Unified School District for 35 years. Presently, Bill is a member of the Monterey Symphony Chorus, Peninsula Brass Quintet, and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey Symphonies, and performed with El Mariachi Mixtlan.

**Vinz Koller**

Carmel

13th season with CBF. Monterey Institute of International Studies (MA), University of Zurich (BA). Vinz is a political scientist and sociologist and does management consulting in the public sector in the areas of job training and youth development for the US Department of Labor, state agencies, and Native American tribes. He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland.

**Frank Raab**

Carmel

6th year with CBF. Stanford (BA). Frank is President and Founder of Spectrum Software Services, Inc. He is a former Navy and commercial airline pilot and one of five authors of Microsoft Visual Basic.

**Michael Russell**

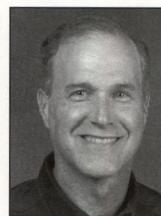
Salinas

4th year with CBF. Cleveland Chiropractic College (DC), University of Redlands (BA). Michael has a private chiropractic practice. He sings with Camerata Singers and Cantus Monterey and performs in Carmel Forest Theater, Western Stage and Ariel Theatrical productions. This year Michael will again share the stage with his son, Robin.

**Robin Russell**

Salinas

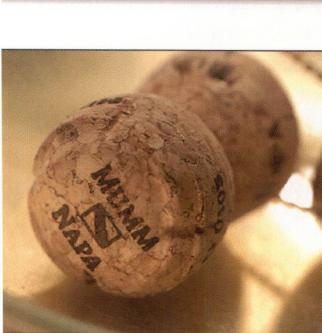
4th year with CBF. San Francisco State and Hartnell College student. In 2005, Robin sang in the Youth Chorus. In 2006 and 2007 he sang with both the Youth Chorus and the Carmel Bach Festival Chorus. He has performed with the Camerata Singers and the Salinas High A Capella Choir, as well as at Stainislaus Music Camp. Robin's Father is chorus member Michael Russell.

**Larry Smith**

Carmel

6th year with CBF. Boston University (MBA), University of Michigan (MA), Yale University (BA). Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel.

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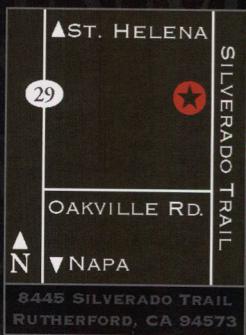
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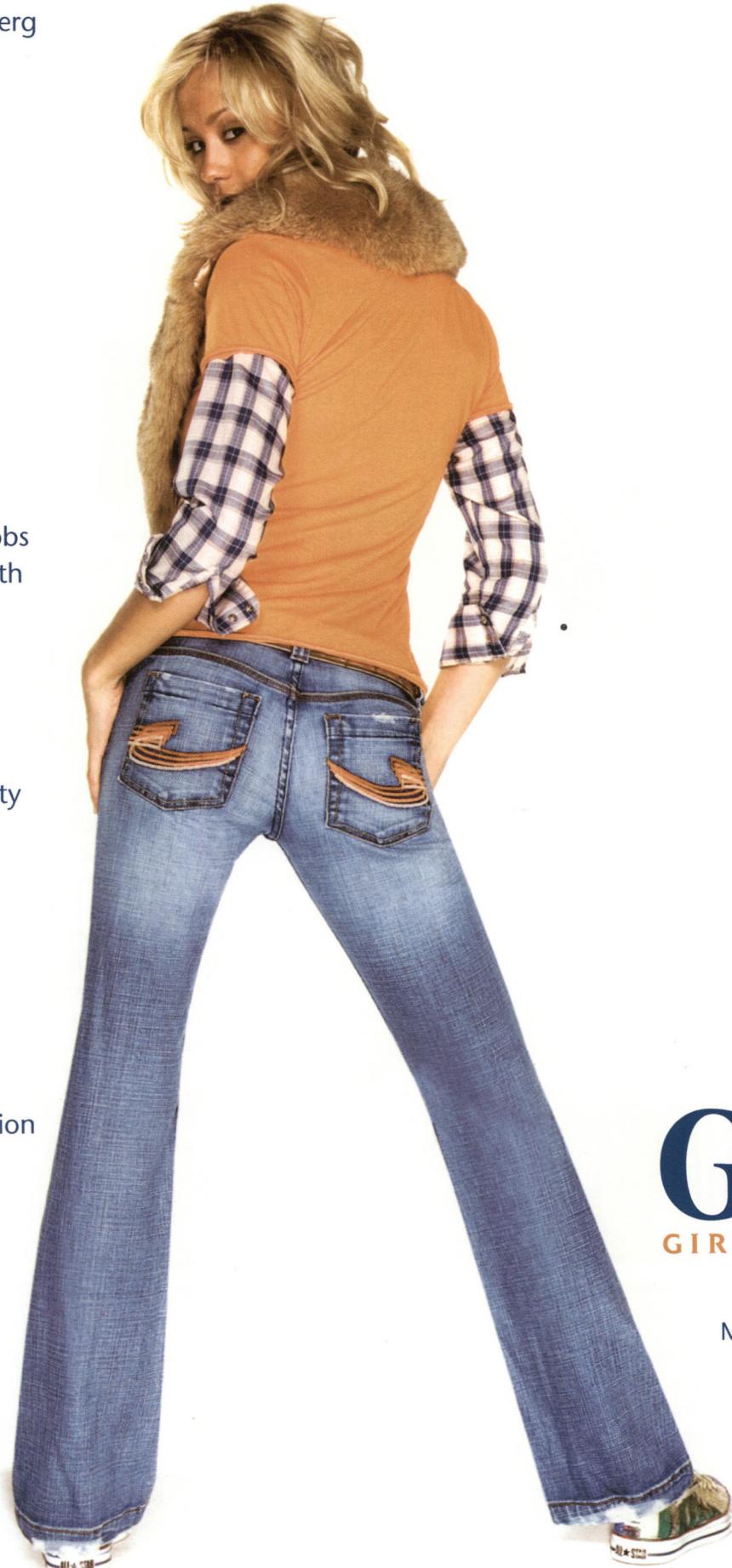
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Youth Chorus



John Koza

Director

Salinas, California

See Artistic Direction

Soprano



Lauren Brown

Robert Louis Stevenson School

Second year with CBF Youth Chorus. Lauren began vocal studies with Linda Purdy at the age of ten. Her experience in musical theater and singing with her church choir influenced her interest in music. Her favorite piece is *Le Violette*. She practices daily and also enjoys acting, dancing, sailing, golf and tennis.



Ariel Dooner

Monterey High School

This is Ariel's third year with the CBF Youth Chorus. She will be a

senior in the Fall. Her experience in second grade performing a piece from *Annie* in the talent show was her first introduction to music. Her favorite piece is the *St. Matthew Passion*. She practices "informally, as much as I can. Singing is a necessity." Her interests include acting, writing, reading and black and white photography.



Hannah Egar

York School

First year with CBF Youth Chorus. Hannah studies with Nancy Bennett. Her favorite composer is Mozart. She enjoys musical theater, and her past musical experiences include the Santa Barbara Children's Chorus and performances of *Les Miserables* with the Forest Grove Theater Guild.



Elizabeth Alice Faulkner

York School

This is Elizabeth's first year with the CBF Youth Chorus. She just graduated from high school and studies voice, guitar and piano. Her first musical experience occurred at the

age of three — singing a made-up opera while standing on the piano bench. Her family, teacher, Mr. Murray Walker, Claire, Elise and all of her favorite singing buddies have had a direct influence on her life. Her favorite piece is Handel's *Messiah*, and she practices almost everyday, "whether it's morning choir, Chamber Choir, with a friend or by myself."



Samantha Harrison

Salinas High School

Third year with CBF Youth Chorus. Sammy just completed her junior year and her music teacher is her father (Dale Harrison). Her first musical experience was singing with him at church. She practices in choir, five days a week. She is also a gymnast.



Leilani Lewellyn

Salinas High School

First year with CBF Youth Chorus. Leilani has just completed her junior year and studies with Dale Harrison. Her first musical experience was singing in her church's children's choir when she was in the first grade. Her favorite

piece of music is Beethoven's *Fifth Symphony*. She enjoys skateboarding, singing, hula and Tahitian dancing, swimming and traveling — as well as laughing and spending time with friends and family.



Allison Preece

Robert Louis Stevenson School

This is Alli's fifth year with the CBF Youth Chorus. In addition to her vocal studies with Linda Purdy, she plays the oboe, English horn, sax, flute and guitar. Her father is her main musical influence — he wrote silly songs about skunks and other road-kill and would sing them to her! She loves all types of music and enjoys anything to do with music and history. Alli practices "everywhere and every time I can, even in the car."



Summer Rayle-Striler

Salinas High School

This is Summer's first year with the CBF Youth Chorus. She will be a sophomore next year and studies both voice and piano. Her favorite piece is *Amazing Grace*. She credits drama,

voice lessons, songwriting/recording, opera training, choir and jazz camp as positive influences toward her musical development. She enjoys photography, writing, composing and languages.

Alto



Sierra Farquhar

Georgiana Bruce Kirby Prep School

First year with the CBF Youth Chorus. Sierra studies voice, violin and flute. Her teacher is Drew Lewis. She states, "I started playing violin when I was seven. It encouraged me to try other musical experiences." She practices voice every day; violin one hour at least every other day; and flute on Fridays. She will be a sophomore next year and enjoys soccer, other sports and music.



Stephanie Johnson
York School

This is Stephanie's fourth year with the CBF Youth Chorus. She studies voice with Linda Purdy and also plays the piano and flute. Her favorite composer is Mozart. Her first musical experience was the role of Talking Fish #1 in a first and second grade production. Stephanie also enjoys tennis, reading, acting, writing, and "hanging out with my friends."



Rachel Lowery
Pacific Grove High School

Third year with CBF Youth Chorus. Rachel's father sang opera and she developed an appreciation of music from him and his teacher. She does not really practice — "I just sing whenever I feel like it and sometimes when I don't feel like it." Rachel also plays the clarinet, alto and baritone sax and piano, and is also interested in trumpet, violin, soccer, hockey, volleyball and photography.



Erin Phillips
Monterey High School

This is Erin's second year with the CBF Youth Chorus. She just completed her sophomore year, studies voice with Cathy Findley and enjoys practicing every day. Erin's favorite composer is Bach. Her first musical experience occurred in middle school, where she sang in the choir. In her free time Erin enjoys musicals, reading, traveling, and time with friends.



Hannah Potts
Georgiana Bruce Kirby
Prep School

First year with CBF Youth Chorus. Hannah will be a sophomore and studies voice and plays bass guitar. She also enjoys dance (ballet and jazz) and drama. She describes her musical experiences as follows: "I used to play piano a bit, but I was never very good. I'm starting to play bass guitar, but I'm not very good. Chorus at GBK has helped me so much in learning how to sing."



Allison Royal
Monterey High School

This is Allison's second year with the CBF Youth Chorus. She studies with Cathy Findley and will be a junior next year. She also plays the piano. Her favorite piece is Carl Orff's *Carmina Burana*. In her free time, Allison enjoys photography, art, history and dogs.

Youth Chorus

Tenor



Cole Clark

Robert Louis Stevenson School

First year with CBF Youth Chorus. Cole studies voice with Layne Littlepage and will be a sophomore in the fall. His favorite piece is *Ave Maria*. He first became involved in music through his sixth grade talent show, performing Elton John's *Your Song*.



Holly Spier

Salinas High School

First year with CBF Youth Chorus. Holly just completed her senior year and has studied voice with Dale Harrison. She also plays the French horn. She started piano lessons at the age of five. Her favorite composer is J.S. Bach and she practices every day. In her free time she enjoys soccer and water polo.



Christian Pursell

Monte Vista Christian School

First year with CBF Youth Chorus. Christian studies voice and piano and has just completed his junior year. His first musical experience occurred at the "Standards Under the Stars" event at Twin Lakes Church in September 2007. His most memorable experience was singing at Carnegie Hall with the Monte Vista Choir. His favorite composer is Scott Joplin and he practices every day at school.

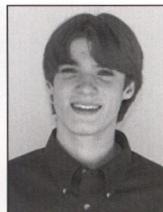
Baritone/Bass



Adam Skerritt

Monte Vista Christian School

First year with the CBF Youth Chorus. Adam will be a sophomore next year and studies both voice and piano. He feels that singing has always been a natural for him and practices four times a week with his school choir; once a week with his church choir; and once a week during voice lessons.



Jonathan Swenson

Georgiana Bruce Kirby Prep School

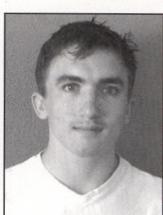
This is Jonathan's second year with the CBF Youth Chorus. He plays the piano, guitar and drums. His favorite composer is Schubert. His first musical experience was learning the correct hand position for playing the piano at the age of four. He enjoys basketball and martial arts.



Jorge Torrez

Cabrillo College

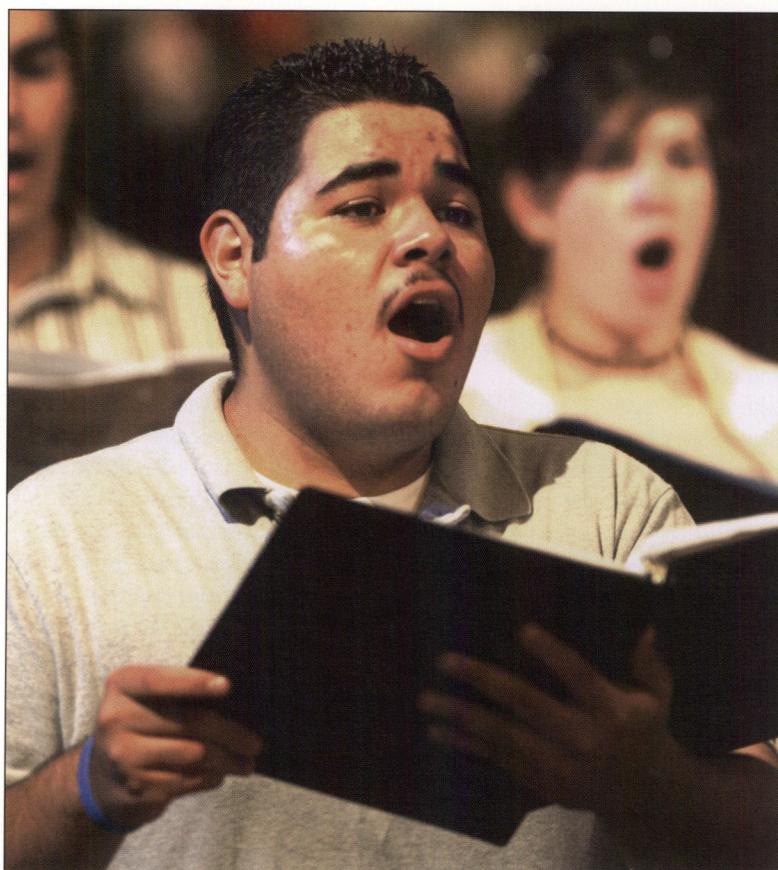
Second year with CBF Youth Chorus. Jorge studies voice with Cheryl Anderson and also plays the violin. His first musical experience occurred in the seventh grade Jazz Chorale. His favorite composer is Eric Whitacre. He also enjoys playing lacrosse.

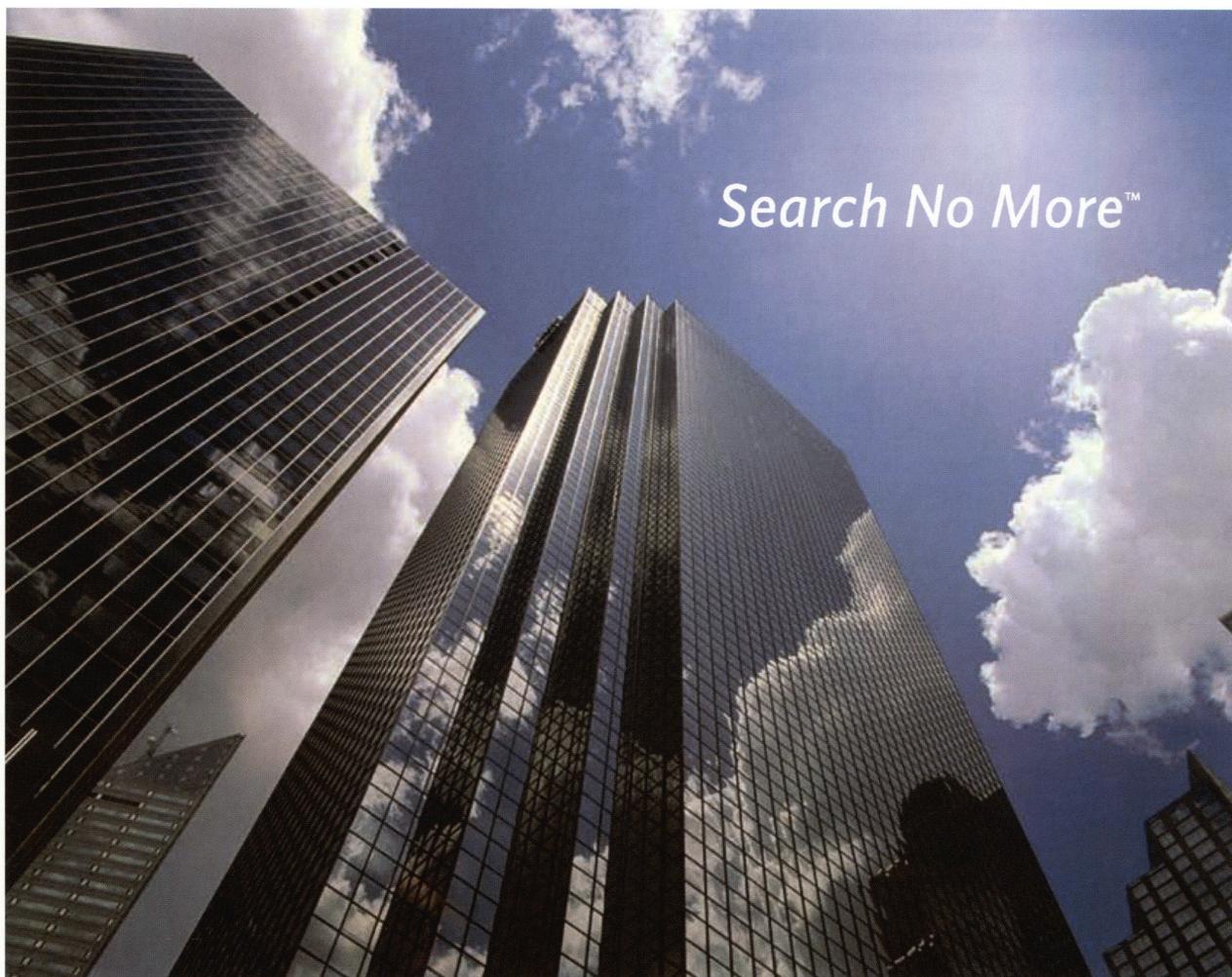


D.J. Taylor

Salinas High School

This is DJ's second year with the CBF Youth Chorus. He studies music with Dale Harrison and will be a senior next year. His participation in church and school choirs has played a major role in his love of music. His favorite composer is Eric Whitacre. DJ also enjoys sports and drawing.





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Sarah Chang is 15 and has been playing piano for 8 years. She is a pupil of Barbara Ruzicka who, Sarah says, "teaches her students how to play with love." Sarah also studies singing with Linda Purdy. She's home schooled, likes to snowboard, scuba dive, and travel on mission trips with her family. Sarah is extremely grateful to God, her parents, and her teachers because they have made her the person she is.



Michael Cho is 13 and attends York School in Monterey. He says his greatest musical influences have been his clarinet teacher, Karen Hoexter, and his mom. Michael is a member of the Youth Music Monterey Honors Orchestra. Among his favorite composers are Giuseppe Tartini and Carl Maria von Weber. When he's not practicing Michael loves skating. Michael is accompanied

on piano in this concert by his mother, Woo Kyung Park.



Perry Choi is 15 and attends York School. He studies clarinet with Erica Horn, and also plays piano, so naturally he loves the music of C.M. von Weber and Chopin. Perry is a member of the Youth Music Monterey Honors Orchestra. Perry's other passions are golf, math, and music, and he also writes his own pieces for piano. He tells us he practices every day.



Charlotte Chuen is 11 and attends the International School of Monterey. She is a violin student of Rochelle Walton. Charlotte says she originally chose the violin herself, and loves to practice every day, but her parents and teacher have helped and encouraged her. Her favorite composer is Vivaldi. When she is not making music, she enjoys swimming and reading.



Hye Jeong Jeon's first memorable musical experience was the thrill of hearing a live orchestra when she was just a little girl. Now 15, she attends Pacific Grove High School and studies flute with Ursi Frei. Hye Jeong is Principal Flute in the Youth Music Monterey Youth Orchestra. She also plays saxophone and piano, and loves tennis, badminton and ice skating. Like many flute players, her favorite composer is Debussy.



Jinsum Kim is 16, attends Pacific Grove High School, studies violin with Rochelle Walton, and was drawn to the piano at age four. Since then, she says, "Mrs. Walton has been both a teacher and a mentor for me." Jinsum is a member of the Youth Music Monterey Honors Orchestra. She also loves going to the beach, playing tennis, and of course listening to music, especially Bach, Beethoven, and Chopin.



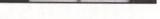
Sulgi Kim attends Carmel High School and is, by a few months, the "senior member" of this year's Young Artist ensemble. She is 18 and is a pupil of flute teacher Ursi Frei. A very early memory of attending a concert led her to pursue her musical studies. In addition to her flute studies, Sulgi also enjoys playing piano and harmonica. She also loves basketball, ice skating, and drawing.



Minju Lim is Johnny's 15-year-old sister. She is a student at York School and studies violin with Rochelle Walton. Piano was her first instrument and her earliest influence, and she also plays the flute. A member of the Youth Music Monterey Honors Orchestra, she claims a special affection for the music of Pachelbel and Bach, plus reading, writing, and spending time with her friends.



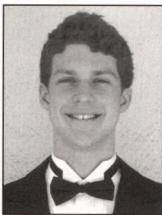
Johnny Lim is 11 and attends Pacific Grove Middle School. He is a violin student of Rochelle Walton, and he also likes to play the guitar. Johnny is a member of the Youth Music Monterey Honors Orchestra. When he's not practicing violin (and he does practice every day, he says) he also enjoys listening to Beethoven, reading, doing math problems, and building Legos and model cars. An active kid, he also loves tennis, soccer, and basketball.



Deanna Lynn attends Monterey High School and studies viola with Rochelle Walton. An avid musician, she also plays violin, cello and piano, and is violist in the Youth Music Monterey Honors Orchestra. Deanna has wide-ranging interests, but her special passions are writing and poetry, reading, going to the beach, and...drinking tea. Deanna's musical favorites include Debussy's *Claire de lune* and anything by Bach.



Peter Mellinger is 12 and studies at the International School of Monterey. He says he loves skiing, scale modeling and Bach's Partitas for violin. Peter is a violin pupil of Rochelle Walton, and is a member of the Youth Music Monterey Youth Orchestra. Peter wrote to us that "Rochelle Walton has influenced my musical development by teaching me 'not to play just one dead note after another.'"



Christian Pursell is a 17-year-old student at Monte Vista Christian School in Watsonville, where he studies singing with Dr. David Dehner. He also plays piano, enjoys reading, and loves his pets: Deutsch (mini-schnauzer) and Monty (python). His favorite composer is Scott Joplin. Last spring, Christian journeyed with the MVCS Advanced Choir to New York, where they performed in Carnegie Hall.



Li Schmidt's first memories of music are singing as a small child, and asking for piano lessons. Now 18, she studies piano with Barbara Ruzicka. A recent graduate of Monterey High School, Li enters university this fall. At Monterey High, Li was captain of the cross-country club, Principal Cellist in the High School Orchestra, and a member of the string quartet. At the 2006 and 2007 Carmel Bach Festivals, Li was supertitle cue score reader during evening performances at Sunset Theater.



Gabrielle Micheletti attends York school. She is 14, studies piano with Barbara Ruzicka, and has a special love for music of the 19th century. Gabrielle also plays percussion instruments in the Youth Music Monterey orchestras. She first played the piano at age five, at the encouragement of her mother, and was also inspired by her older sister Gen's violin practicing. Gabrielle serves a double duty as a pianist in this concert: she appears as soloist, and also as the "orchestra" for two violin concerto movements.



Hannah Rider is a student at All Saints' Day School. She is 13 and studies violin with Rochelle Walton. Hannah tells us it was she who first chose the violin, and she is very grateful to her parents and her teacher for always encouraging and helping her. Hannah is a member of the Youth Music Monterey Youth Orchestra. She tries to practice every day but also loves getting outside for horseback riding and soccer.



Devony Lynn Smith is a senior at Monte Vista Christian School in Watsonville. She is 17, studies voice with Dr. David Dehner, plays piano and violin, and has a special affinity for the music of Franz Liszt. Devony names her family and the supporting environment of church music as her greatest influences. In her free time she enjoys running, swimming, and cooking! Devony is accompanied on the piano today by her mother, Deanna Smith.



Caroline Yoon, 17, the principal cellist at York School, has participated in both the CCS and the CMEA All-State Honor Orchestras. She studies cello with Margie Dally, whom she greatly admires. She regularly plays at her church and thanks God for the inspiration He's been to her. She is an editor at her school newspaper and co-founder of Interfaith Club. In her free time, she enjoys reading and playing tennis and badminton.



Joyce Yoon is 18 and graduated from York School in May. Her musical journey began in the 4th grade in a school assembly about musical instruments where she was chosen to hold the violin. Eight years later she was chosen to be assistant concertmaster of the 2008 CMEA All-State Honor Orchestra! Joyce also enjoys reading, sketching, and playing volleyball and tennis. She thanks her music teacher, Rosemarie Dunsford, for all her support and help in her pursuit of music. Joyce frequently plays duets with her sister Caroline.

Accompanists



Susan Bass



Lucy Faridany



Woo Kyung Park



Deanna Smith

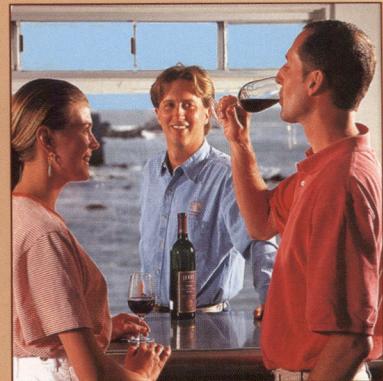
*Young Artist photos
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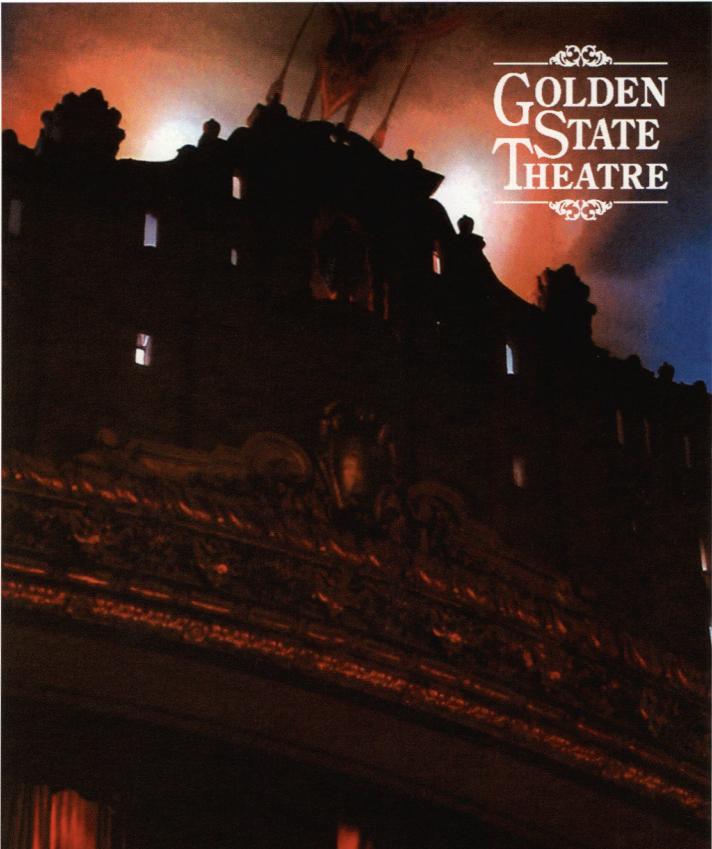
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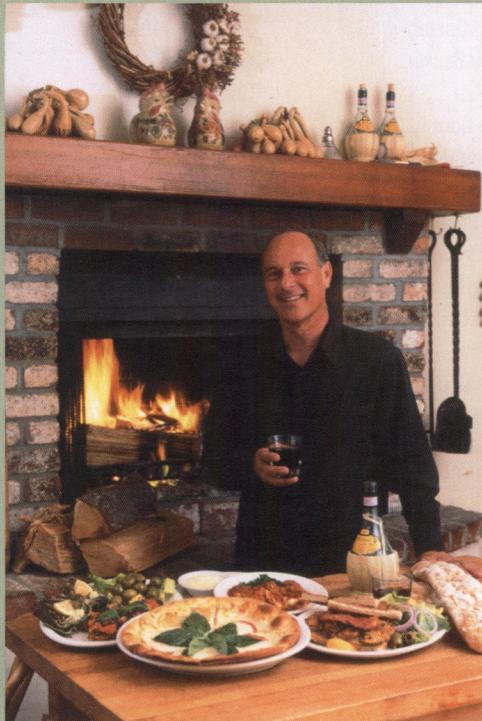


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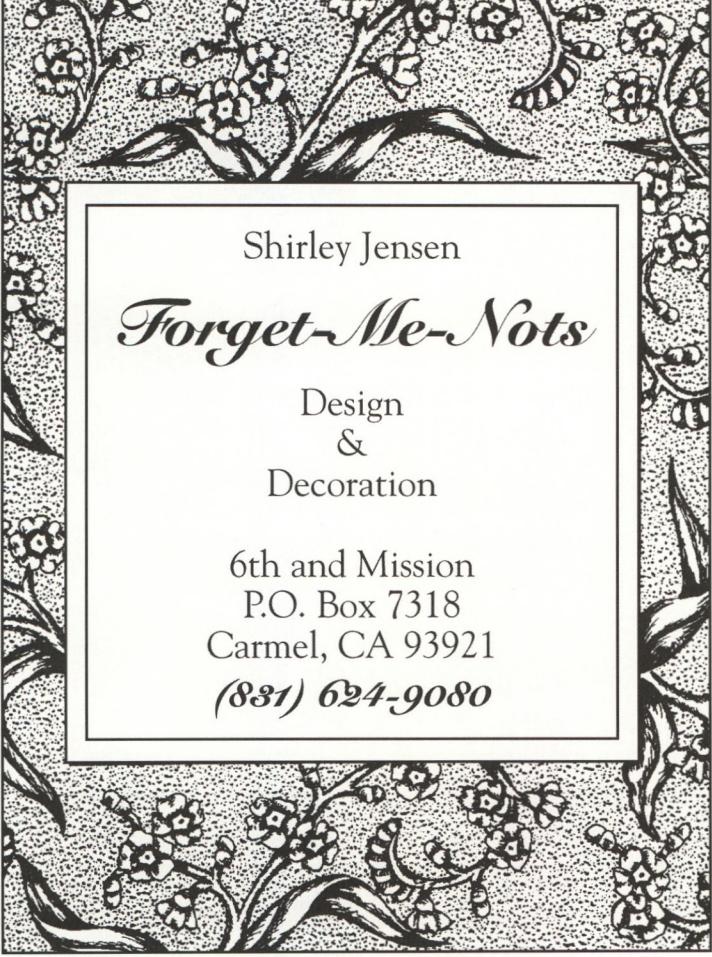
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Enjoy four weeks of family concerts, open rehearsals, instrument demonstrations, vocal master classes, conversations with performers, outdoor brass serenades, and more! Discover the world of ideas and culture that surrounds the music we perform, and get to know the people who actually make the music at the Bach Festival!

Unless otherwise noted, events take place in Carpenter Hall, Sunset Center Lower Level. Follow the signs from the Sunset Theater parking lot, or enter from Mission Street. Open seating. Doors open approximately 25 minutes before start time. Seating is limited in Carpenter Hall — please arrive early!

Pre-Festival Open Rehearsals

Sunset Theater

Performances are just the “tip of the iceberg.” Each of our Festival concerts is the result of many hours of onstage rehearsal. In Carmel each summer we open the doors to this private process and invite you in! Join us for these actual working rehearsals, as Festival Music Director Bruno Weil leads the ensemble in preparation for three concert programs. Gather in the Sunset Center Foyer 1/2 hour before start time for an introductory chat by Festival staff members. *July 10, 12 and 15*

Music for All Ages

Five Free Family Concerts!

One hour concerts without intermission. No ticket needed, free admission. Open seating. *July 12, 13, 26, 31 and August 2*

Up Close and Personal

The Carmel Bach Festival is a diverse ensemble of nearly 100 performers from around the world. In this ever-popular series of six informal, interactive sessions, you can chat with singers and instrumentalists about their lives and careers. Learn the difference between the Baroque and modern violin. Hear a demo of unique wind instruments. (The wind, string and keyboard sessions will include instrument demonstrations.)

Please note the differing start times.

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On the Road Again

Festival Fun in Salinas, Seaside, and Monterey

Three informal, interactive musical programs by members of the Festival Orchestra for kids of all ages! Each one-hour program includes demonstrations of instruments and a lighthearted view of the music-making process. Fun for children — enlightening for grownups!

July 12, 1:00pm: National Steinbeck Center, Salinas

July 13, 3:00pm: Golden State Theater, Monterey

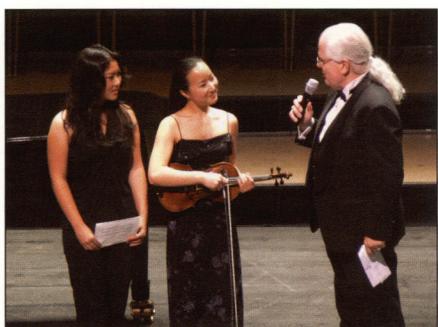
July 31, 7:00pm: Oldemeyer Center, Seaside

Festival Youth Chorus

Sunset Theater

Now celebrating its fifth season, this select group of talented high school students from the Central Coast area, led by Youth Chorus Director John Koza, presents a special program of music from classical to modern.

Saturday July 26, 4:00-5:00pm



Festival Young Artists

Sunset Theater

Each spring the Festival holds open auditions for young Middle and High School students 19 or younger. The audition winners are presented in an informal hour of Baroque classics, hosted by David Gordon.

Saturday August 2, 4:00-5:00pm

Informal Pre-Concert Talks

These entertaining and informal presentations by Festival staff explain the background and contexts of the music on that day's concert. We don't try to "teach" you — we want to whet your appetite for the musical masterpieces at the Festival! With enlightening anecdotes about composers' lives, and intriguing cultural and historical insights, we hope to share our enthusiasm and excitement with you! *There are 24 lectures and talks! Please see the Discovery Series Calendar.*

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Adams Vocal Master Class

Each year the Bach Festival invites applications and demo recordings from talented young professional vocal artists from around the world. We select four — the best of the best — and bring them to the Carmel Bach Festival to study Baroque vocal repertoire with Festival solo artists. You are invited to attend actual working sessions in which these four young singers refine their vocal art. In a casual, light-hearted atmosphere we hear a wealth of vocal music and examine all aspects of vocal style, technique, communication, and artistry.

The six Master Class sessions are held Noon-2:00pm on Mondays and Thursdays July 21-August 7, in Carmel Presbyterian Church, Ocean and Junipero. Please see the Calendar-at-a-Glance beginning on page 114 for details. For information about the participants, please visit the Master Class web site: www.spiritsound.com

Tower Music

These open air courtyard serenades by the Festival Brass feature the innovative programming and musical direction of Festival trombonist Suzanne Mudge. Tower Music is inspired by the medieval tradition of announcing a special event with brass music from the tower of a castle or church. In early Bach Festival seasons, these free "mini-concerts" were actually performed from the tower of the original Sunset Center Theater building.

Prior to select main series concerts, July 19-August 8



2008 Discovery Series Calendar-at-a-Glance

Thursday July 10 | 10:00am–12:30pm

Open Rehearsal with Bruno Weil

Sunset Theater

Friday concert symphony repertoire: Beethoven, Haydn, Mozart (Orchestra only)

Saturday July 12 | 1:00–2:00pm

Family Concert — On the Road Again

National Steinbeck Center, Salinas

Saturday July 12 | 2:30–5:00pm

Open Rehearsal with Bruno Weil

Sunset Theater

Choral movements of the *B Minor Mass*
(Festival Chorale with piano only)

Sunday July 13 | 3:00–4:00pm

Family Concert — On the Road Again

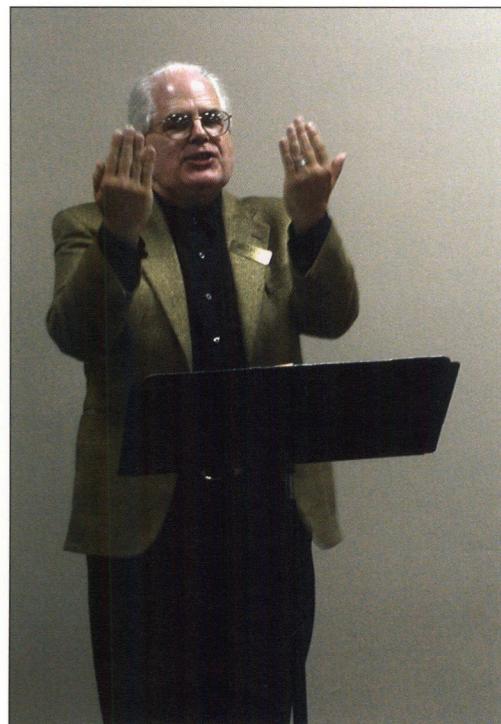
Golden State Theater, Monterey

Tuesday July 15 | 7:00–9:30pm

Open Rehearsal with Bruno Weil

Sunset Theater

Brahms Requiem / Bach Cantata 21
(Soloists, Chorale, Chorus, Youth Chorus, Orchestra)



Saturday July 19 | 2:30–3:30pm

The Life and Times of the Concerto

Dr. Grant Voth, distinguished scholar and dynamic presenter, discusses the development of the “concerto.” He explores this art form as a reflection of the social, political, and economic contexts from which it arose, and its relationship to cultural changes across the eighteenth century.

No pre-concert talk on July 19

Saturday July 19 | 7:20pm

Tower Music

Sunset Center Terrace

Sunday July 20 | 12:45–1:45 pm

“Blessed are they who mourn”

David Gordon prepares us for the performance of Johannes Brahms’ moving and dramatic *German Requiem*, a work of heartfelt consolation for the living.

Sunday July 20 | 1:45pm

Tower Music

Sunset Center Terrace

Monday July 21 | 12:30–2:30pm

Adams Vocal Master Class (with David Gordon)

Carmel Presbyterian Church, Ocean Ave. and Junipero

Monday July 21 | 7:00–7:30pm

Bach and Brahms: two great masters

(Pre-concert talk) David Gordon sets the scene for the Monday evening program of great concertos by J.S. Bach and the rich and mellow Sextet by Johannes Brahms.

Tuesday July 22 | 4:00–5:00pm

Sweete Singing in the Choire

Choral music is a pillar of the Baroque era, and an important component of the Bach Festival. Andrew Megill (Associate Conductor and Chorale Director) and John Koza (Festival Chorus Master and Youth Chorus Director) chat with David Gordon (Festival Education Director and former Chorus Master).

Monday July 22 | 6:45–7:15pm

Agreeing to Disagree

(Pre-concert talk) Dr. Grant Voth introduces this evening's innovative "Aha! Concerto!" concert, which showcases the evolution of the concerto.

Monday July 22 | 7:20pm

Tower Music

Sunset Center Terrace

Wednesday July 23 | 10:30-11:30am

Motets Ancient and Modern

Festival Associate Conductor Andrew Megill presents a preview of the stunning choral program he has prepared for the candlelight concerts at Carmel Mission.

Wednesday July 23 | 7:55pm

Tower Music

Carmel Mission Garden

Thursday July 24 | Noon–2:00pm

Adams Vocal Master Class (with David Gordon)
Carmel Presbyterian Church, Ocean Ave. and Junipero

Thursday July 24 | 4:00–5:00pm

You Are Your Instrument: The Life of the Singer

David Gordon leads audience Q&A with Festival vocal soloists, Chorale members, and Vocal Master Class participants.

Thursday July 24 | 7:00–7:30 pm

"Music for Diverse Instruments"

(Pre-concert talk) J.S. Bach modestly called the gems on tonight's concert his "imperfections" but the world knows them as a pinnacle of the Baroque. David Gordon introduces the "Brandenburg Concertos."

Friday July 25 | 6:45–7:15pm

The Piano Returns

(Pre-concert talk) David Gordon introduces our exciting symphonic concert featuring orchestral classics by Beethoven and Haydn, and a glorious Mozart piano concerto.

Friday July 25 | 7:20pm

Tower Music

Sunset Center Terrace



Saturday July 26 | 2:30–3:30pm

The Life and Times of the Concerto

Lecture with Grant Voth — See July 19

Saturday July 26 | 4:00–5:00pm

Festival Youth Chorus

Sunset Theater, Carmel

Saturday July 26 | 6:45–7:15pm

"To Whom It May Concern"

(Pre-concert talk) Bach's glorious Mass in B Minor is certainly the most impressive job application ever written. Festival Education Director David Gordon explains the creation of this fascinating work.

Saturday July 26 | 7:20pm

Tower Music

Sunset Center Terrace

Sunday July 27 | 12:45-1:45pm

"Blessed are they who mourn"

Pre-concert talk with David Gordon — See July 20

Sunday July 27 | 1:45pm

Tower Music

Sunset Center Terrace

Monday July 28 | Noon–2:00pm

Adams Vocal Master Class (with Sanford Sylvan)
Carmel Presbyterian Church, Ocean Ave. and Junipero

Monday July 28 | 7:00–7:30pm

Bach and Brahms: two great masters

Pre-concert talk with David Gordon — See July 21

2008 Discovery Series Calendar-at-a-Glance



Tuesday July 29 | 1:00–2:00pm

Behind the Scenes:

The Festival Technical Staff

Douglas Mueller (Festival Tech Director), Michael Becker (veteran Festival Stage Manager), Carey Beebe (Keyboard Technician) chat with David Gordon.

Tuesday July 29 | 6:45–7:15 pm

Agreeing to Disagree

Pre-concert talk with Grant Voth — See July 22

Tuesday July 29 | 7:20pm

Tower Music

Sunset Center Terrace

Wednesday July 30 | 10:30–11:30am

Motets Ancient and Modern

Mission Concert lecture with Andrew Megill — See July 23

Wednesday July 30 | 7:55pm

Tower Music

Carmel Mission Garden

Thursday July 31 | 10:30–11:30am

Canon and Canons

Principal Bassoonist Jesse Read and friends explore the colorful personalities of the double-reed wind instruments.

Thursday July 31 | Noon–2:00pm

Adams Vocal Master Class (with Kendra Colton)

Carmel Presbyterian Church, Ocean Ave. and Junipero

Thursday July 31 | 7:00–8:00pm

Family Concert — On the Road Again

Oldemeyer Center, Seaside

Thursday July 31 | 7:00–7:30 pm

"Music for Diverse Instruments"

Pre-concert talk with David Gordon — See July 24

Friday, August 1 | 6:45–7:15pm

The Piano Returns

Pre-concert talk with David Gordon — See July 25

Friday August 1 | 7:20pm

Tower Music

Sunset Center Terrace

Saturday August 2 | 2:30–3:30pm

The Life and Times of the Concerto

Lecture with Grant Voth — See July 19

Saturday August 2 | 4:00–5:00pm

Festival Young Artist Showcase

Sunset Theater

Saturday August 2 | 6:45–7:15pm

"To Whom It May Concern"

Pre-concert talk with David Gordon — See July 26

Saturday August 2 | 7:20pm

Tower Music

Sunset Center Terrace

Sunday August 3 | 12:45–1:45 pm

"Blessed are they who mourn"

Pre-concert talk with David Gordon — See July 20

Sunday August 3 | 1:45pm

Tower Music

Sunset Center Terrace

Monday August 4 | Noon–2:00pm

Adams Vocal Master Class (with David Gordon)

Carmel Presbyterian Church, Ocean Ave. and Junipero

Monday August 4 | 7:00–7:30pm

Bach and Brahms: two great masters

Pre-concert talk with David Gordon — See July 21

Tuesday August 5 | 1:00–2:00pm

Stringing Us Along

Principal Violist Patrick Jordan leads a group of Festival string players in a demonstration of historic and modern string instruments.

Tuesday August 5 | 6:45–7:15pm

Agreeing to Disagree

Pre-concert talk with Grant Voth — See July 22

Tuesday August 5 | 7:20pm

Tower Music

Sunset Center Terrace

Wednesday August 6 | 10:30–11:30am

Motets Ancient and Modern

Mission Concert lecture with Andrew Megill — See July 23

Wednesday August 6 | 7:55pm

Tower Music

Carmel Mission Garden

Thursday August 7 | 10:30–11:30am

The Well-Tempered Keyboardist

Andrew Arthur leads Festival keyboardists in a discussion and demonstration of the gentle art of harpsichord, fortepiano, and organ playing.

Thursday August 7 | Noon–2:00pm

Adams Vocal Master Class (with David Gordon)

Carmel Presbyterian Church, Ocean Ave. and Junipero

Thursday August 7 | 7:00–7:30 pm

“Music for Diverse Instruments”

Pre-concert talk with David Gordon — See July 24

Friday August 8 | 6:45–7:15pm

The Piano Returns

Pre-concert talk with David Gordon — See July 25

Friday August 8 | 7:20pm

Tower Music

Sunset Center Terrace

Special Summer Programs for Children

The Carmel Bach Festival is proud to cosponsor two wonderful summer programs designed to nurture children in the appreciation of the music, life, and times of the great composer Johann Sebastian Bach.

Both programs are open to all students who have an interest in learning about Bach's music and life.

Monday July 28 – Sunday August 3

Bach to the Future

Carmel, California

During this special week of music and uplifting fun, participants sing and make music, draw, dance, explore history and language, interact daily with singers and instrumentalists from the Festival, and even learn to cook some of J.S. Bach's favorite foods! Through the power of Bach's wonderful music and surrounding art and culture, our goal is to teach, inspire and empower our young participants, helping them to seek their potential and learn that they can make a difference. As a grand finale to their Bach week, the participants sing Bach's music on "Bach to Church Sunday" (August 3) at Church of the Wayfarer.

Carteena Robohm, Director

Website: www.carmelbachtothefuture.org

Email: info@carmelbachtothefuture.org

Ph: 831.663.6218

Monday July 28 – Saturday August 2

Bach Academy

Santa Cruz, California

We immerse the students for a week in all things Bach and Baroque. This includes experiential activities such as choral singing, playing Orff instruments and the harpsichord, Baroque dancing, writing and performing plays based on Bach's life and times, and speaking common German phrases. Students also see movies and slide shows about Bach, take a field trip to the Festival, hear guest musicians and perform for each other. Bach himself (a local musician in costume) attends for a day or two to oversee the festivities! The week ends with a "performance" by the students, dressed in full costume, for their families and friends.

Jane Hancock and Susan Bruckner, Co-Directors

Website: cloud93921.tripod.com (no "www" needed)

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Mar 6 ~	Borciani Quartet Competition Winner	All Saints
Apr 3 ~	Triple Helix & Paul Hersh, viola	All Saints
May 5 ~	Yefim Bronfman, piano	Sunset Center
May 15 ~	Dana Booher, saxophone 2007-08 Competition Winner	Sunset Center
May 16 ~	Vocal Competition	Sunset Center

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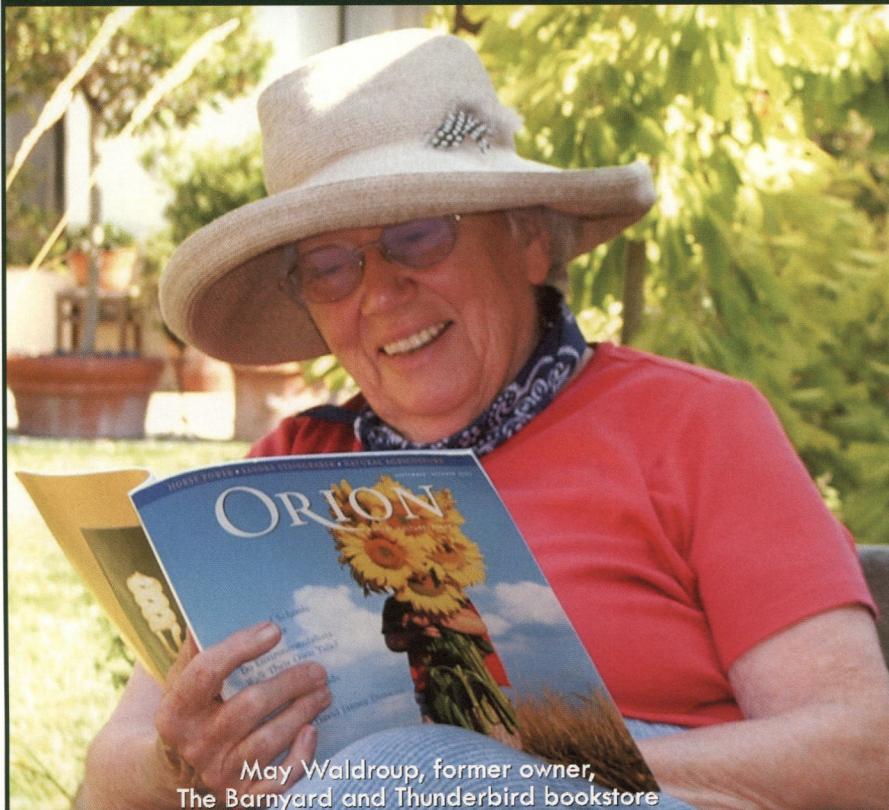
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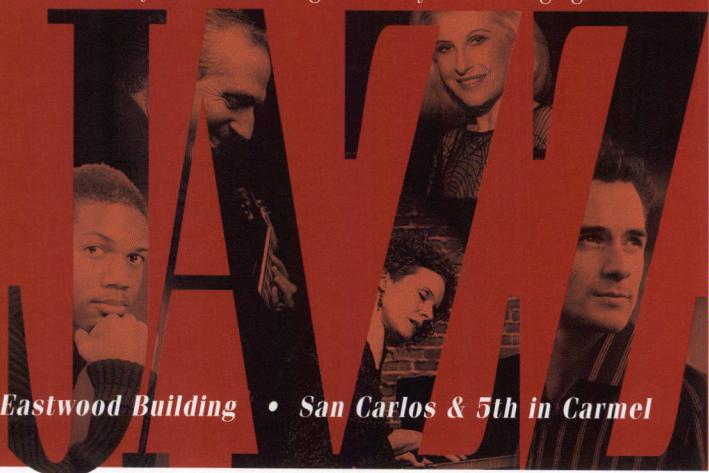


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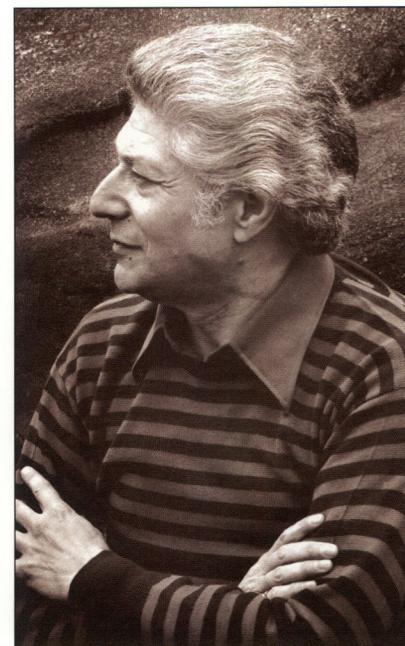
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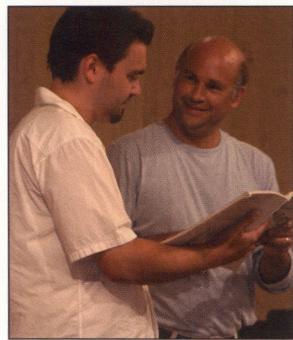
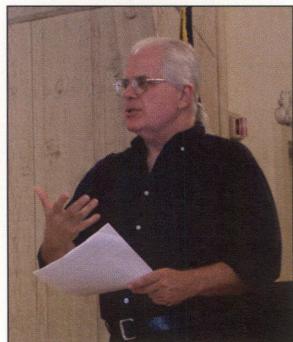
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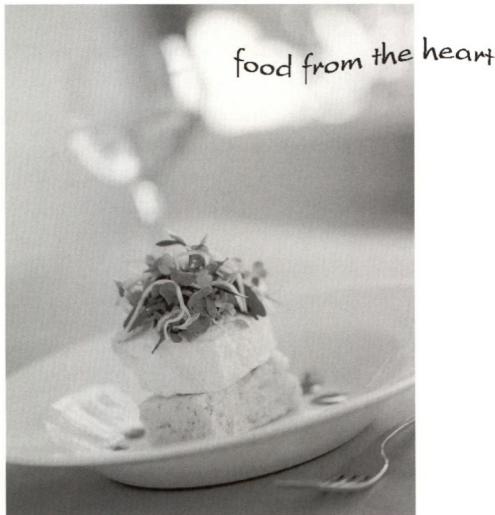


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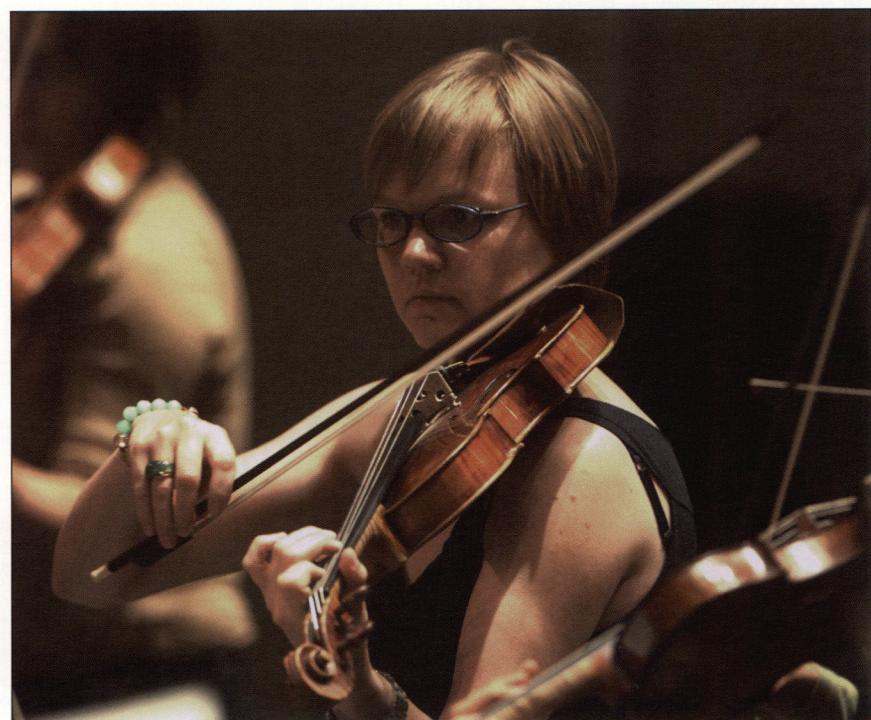
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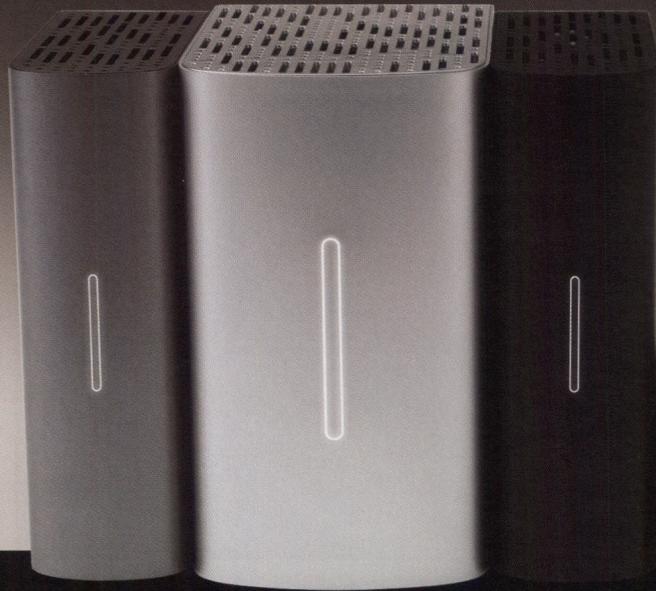
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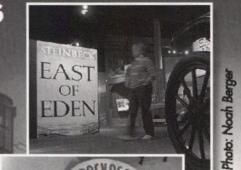


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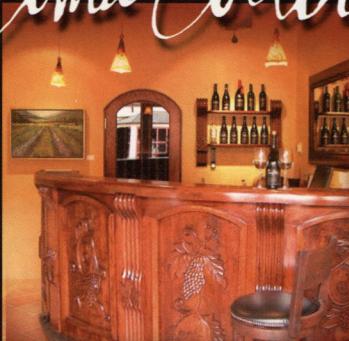
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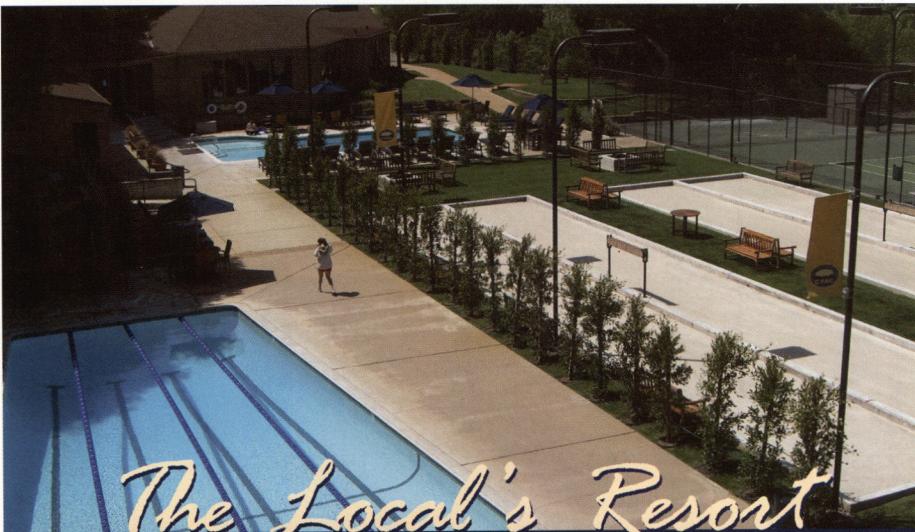
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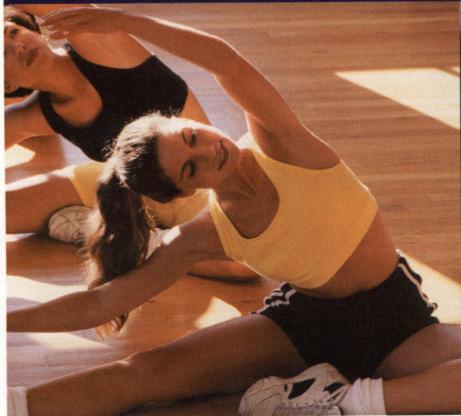
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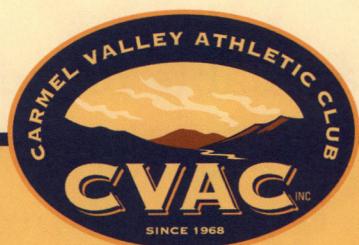
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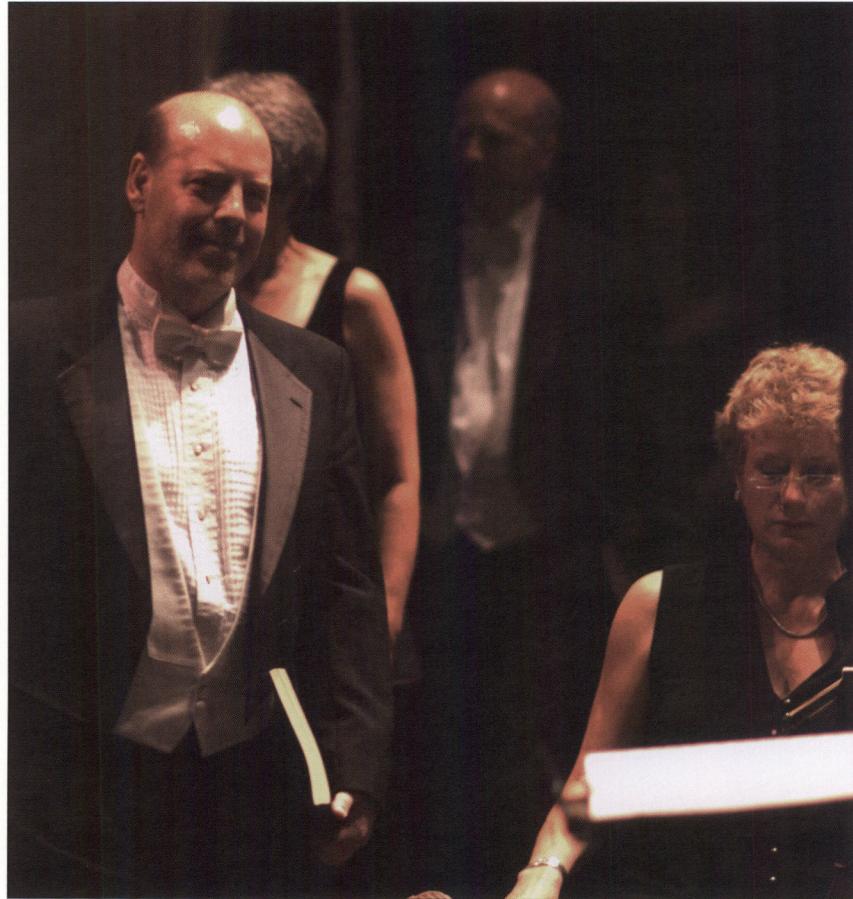
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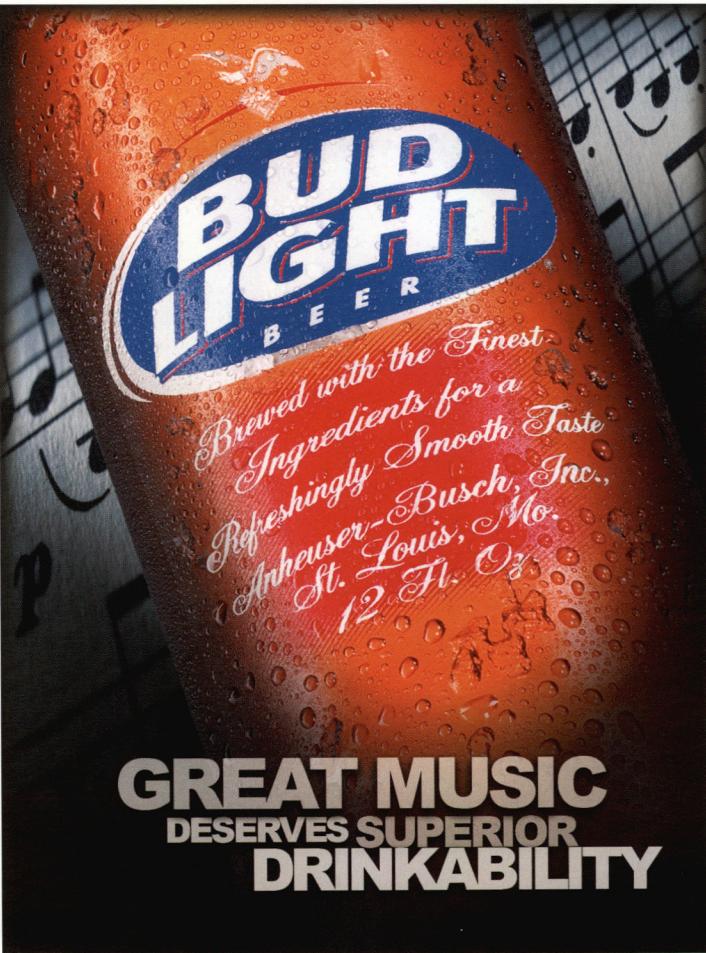
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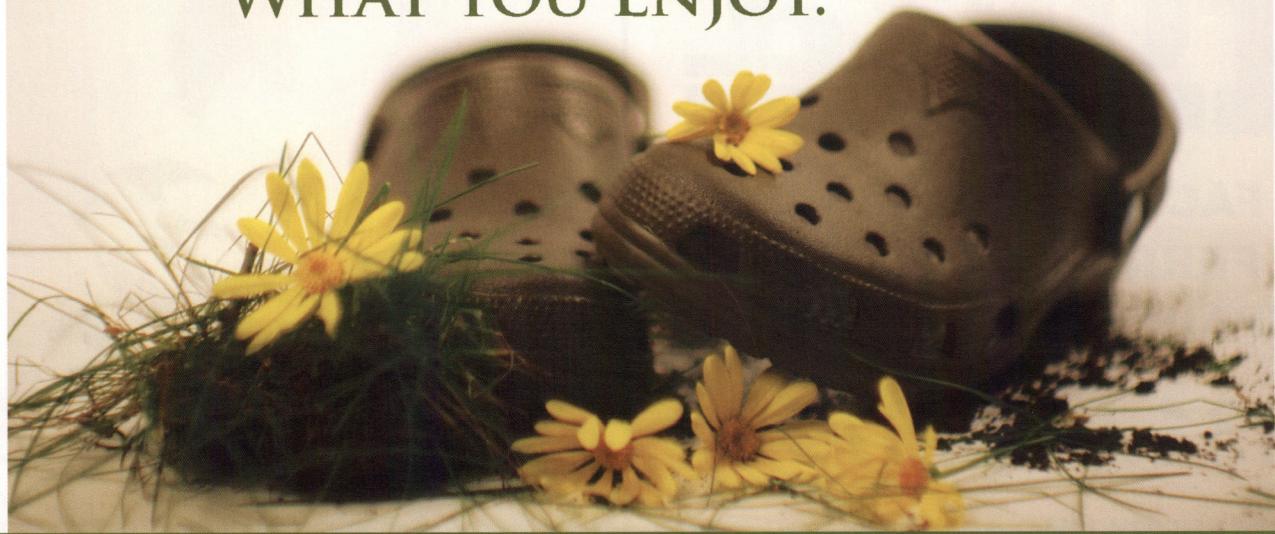
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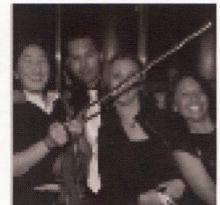


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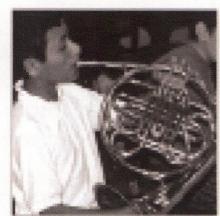
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Tower Music

Tower Music will feature many composers well known to our audiences as well as some new faces this year. We will perform music from England, Germany, France, Italy and Russia. *The Procession of Nobles* is from Rimsky-Korsakov's opera, *Mlada*. It has been arranged in various configurations of winds and brass over the last century and our version is for a brass sextet and percussion. We will also perform another arrangement of that work with added woodwinds for our run-out concerts.

Another new addition for us is that of Elisabeth-Claude Jacquet de la Guerre, a French Baroque composer and harpsichordist. We will play three short instrumental pieces from her opera *Cephale et Procris*. A childhood prodigy, she inaugurated her career as a virtuoso performer at the age of five playing the harpsichord, recorder and various small viols before King Louis XIV. There she was noticed by one Madame de Montespan and retained in her entourage. Elisabeth-Claude Jacquet's original marriage to the court clerk Anton La Rue, during which time he restrained her compositional output and restricted her activities, ended in failure. She later married the organist Marin de la Guerre and left the court. She was one of the few well-known women composers of her time. Recently there has been a renewal of interest in her compositions and a number have been recorded.

By the first half of the seventeenth century, instrumental music gradually had become the equal of vocal music, and several types of composition were classified or distinguished in this period: canzona, passacaglia or chaconne, the dance suite, and improvisatory pieces such as the toccata, prelude and fantasia, and fugal pieces in continuous imitative counterpoint, called ricercare and other various names (including fancy.) Our Sunday program showcases the *fancy* in the music of Farnaby, Vecchi, Monteverdi and Marenzio. The Venetian canzona is also heavily featured on several evenings.

Also of some interest is a transcription of a short vocal work originally attributed to Mozart but now known to be the work of Quirino Gasparini. Last, we will perform a dance suite by composers William Brade and Thomas Simpson, "ex-pats" if you will, both English viol players and composers who went to the Continent to live and work in the courts.

As always, we hope our programs leave you excited and exhilarated!

— Suzanne Mudge



SATURDAYS

Johan Pezel 1639-1694	Intrade
Elisabeth C. Jaquet de la Guerre 1659-1729	Suite <i>Bourée</i> <i>Marche</i> <i>Rondeau</i>
Andrea Gabrieli 1510-1586	Ricercar del Sesto Tuono
Gioseffo Guami 1540-1611	Canzon 19
Nicholas Rimsky-Kosakov 1844-1908	Procession of Nobles

TUESDAYS

A. Gabrieli	Ricercar del Duodecimo Tuono
Ottavio Bargagni <i>c. 1570-c. 1627</i>	Canzona La Monteverde
G. Guami	La Guamina
Guillaume Costeley 1530-1606	Allons, gai! Bergeres
Adriano Banchieri 1568-1634	Canzon Sesta

SUNDAYS

Michael Praetorius 1571-1621	Psallite
Claudio Monteverdi 1567-1643	Fancies on Italian Madrigals
Luca Marenzio 1553-1599	La Tral
Orazio Vecchi 1550-1605	A mi tirsi
Giles Farnaby 1563-1640	Clorinda
	Fancies, Toyes, and Dreames

WEDNESDAYS

G. Guami	Canzon 3
Francesco Rovigo 1541-1597	Canzon Sesta
Quirino Gasparini 1721-1778	Adoramus te, Christe
Maistre Gosse 1520-1565	Chanson
Claudio Merulo 1533-1604	Canzon 5

FRIDAYS

Suzanne Mudge <i>b. 1956</i>	Suite
C. Monteverdi 1530-1606	Two Madrigals
William Brade 1560-1630	Suite of 17th Century Dances
Thomas Simpson 1582-1628	

Leonard Ott, Susan Enger, *trumpet*
 Christopher Cooper, Loren Tayerle, *French horn*
 Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *trombone*
 Kevin Neuhoff, *timpani*

Saturday Main Concert

July 19, 26, and August 2, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, and Soloists
Bruno Weil, conductor

This concert will be broadcast on KUSP 88.9 FM
on July 27, 2008 at 11:00am.

Johann Sebastian Bach

1685-1750

Mass in B Minor, BWV 232

I. Missa

Kyrie

CHORUS: *Kyrie eleison* (Lord have mercy)

DUET (soprano I, soprano II): *Christe eleison* (Christ have mercy)

CHORUS: *Kyrie eleison* (Lord have mercy)

Gloria

CHORUS: *Gloria in excelsis Deo* (Glory be to God on high)

CHORUS: *Et in terra pax* (and on earth peace)

ARIA (soprano II): *Laudamus te* (We praise Thee)

CHORUS: *Gratias agimus tibi* (We give thanks to Thee)

DUET (soprano I, tenor): *Domine Deus* (O Lord God)

CHORUS: *Qui tollis peccata mundi* (that takest away the sins of the world)

ARIA (alto): *Qui sedes ad dextram Patris* (that sitteth at the right hand of God the Father)

ARIA (bass): *Quoniam tu solus sanctus* (For Thou alone art holy)

Chorus: *Cum Sancto Spiritu* (with the Holy Spirit)

INTERMISSION

II. Symbolum Nicenum

CHORUS: *Credo in unum Deum* (I believe in one God)

CHORUS: *Patrem omnipotentem* (the Father Almighty)

DUET (soprano I, alto): *Et in unum Dominum* (and in one Lord, Jesus Christ)

CHORUS: *Et incarnatus est* (and was incarnate)

CHORUS: *Crucifixus etiam pro nobis* (He was crucified also for us)

CHORUS: *Et resurrexit tertia die* (and on the third day He rose again)

ARIA (bass): *Et in Spiritum Sanctum* (and in the Holy Spirit)

CHORUS: *Confiteor unum baptisma* (I acknowledge one baptism)

CHORUS: *Et expecto resurrectionem mortuorum* (and I look for the resurrection of the dead)

III. Sanctus

Chorus: *Sanctus, Sanctus, Sanctus* (Holy, Holy, Holy)

IV. Osanna, Benedictus, Agnus Dei, Dona Nobis Pacem

CHORUS: *Osanna in excelsis* (Hosanna in the highest)

ARIA (tenor): *Benedictus qui venit* (Blessed is he who cometh)

CHORUS: *Osanna in excelsis* (Hosanna in the highest)

ARIA (alto): *Agnus Dei* (Lamb of God)

CHORUS: *Dona nobis pacem* (Grant us Thy peace)

Kendra Colton, soprano; Sally-Anne Russell, mezzo-soprano

Thomas Cooley, tenor; Sanford Sylvan, baritone

ENSEMBLE CONCERTISTS: Susan Consoli, Laura Heimes, Clara Rottolk, soprano;
Kathleen Flynn, Patricia Thompson, mezzo-soprano; Ryan Turner, tenor;
Douglas Williams, baritone

Supertitles by David Gordon

Program Notes

Despite being the ultimate practical composer, churning out new music week in and week out, Johann Sebastian Bach had no reason to think his *Mass in B Minor* would see a complete production during his lifetime. Indeed, he didn't get around to compiling it into the form we know until shortly before his death in 1750, some seventeen years after he had freshly composed the Missa — the *Kyrie eleison* and *Gloria* — following the death of the Dresden Elector and lavish arts-patron, Augustus "the Strong." Bach's initial impetus was to curry favor with the new Saxon Elector, Augustus II, in the hope of gaining leverage in his dealings with the provincial Leipzig town councilmen for whom he worked. (His cover letter that accompanied the dedication of the Missa to the Elector complained "...I have been made to suffer one injury or another, and on occasion a diminution of the fees connected with this office...") The Missa was likely first performed in 1733 at Dresden during the installation festivities celebrating the new monarch, who three years later — and after the intervention of the composer's patron, Count Karl von Keyserlingk, the Russian ambassador to Saxony — conferred on Bach the title Court Composer. There is no evidence that the Elector actually ever heard it.

Augustus II, like his father before him, had converted to Roman Catholicism in order to vouchsafe his claim to the throne of Poland (as King Augustus III.) For political reasons, the Dresden court maintained both Catholic and Lutheran chapels. This arrangement had proven controversial in Lutheran Saxony and, as a liturgical hybrid, the *Mass in B Minor* would have been wholly acceptable to neither rite.

More sprawling than any before it, this great work was not the first large-scale setting of the Latin mass. As early as 1726, Antonio Caldara's grand Festival mass for the sanctification of the martyred Bohemian archbishop, Jan of Nepomuk, took place at Saint Vitus Cathedral in Prague. While much shorter than Bach's setting, it draws on similar forces. Also on a grand scale, and known in the French capital and provincial cities, is the Requiem (Messe des morts) of c.1722 by the long-lived André Campra.

Ever the recycler, Bach drew on various of his cantatas to complete the work, chiefly BWV 191, the Latin cantata *Gloria in excelsis Deo*. Bach scholar Joshua Rifkin believes that even

the two "original" movements of the 1733 Missa are mostly derived from earlier works. Reworked sections from other cantatas, some now lost, include, in order of appearance, BWV 29, 46, 171, 12, 120, 215 and 11. The *Dona nobis pacem* reprises the music of *Gratias agimus tibi* from the *Gloria*.

Alberto Basso, in his note for the Philippe Herreweghe recording, writes, "This monumental work is a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music. But it is also the most astounding spiritual encounter between the worlds of Catholic glorification and the Lutheran cult of the cross."

The *Credo*, which Bach titled *Symbolum Nicenum*, contains the narrative incarnation, crucifixion and resurrection of Christ, all sung by the chorus. Some listeners have correctly observed that Bach cast the incarnation as a lamentation. Baroque scholar and keyboardist Linda Burman-Hall, of UC Santa Cruz, explains why: "It is the taking on of human flesh that allows Jesu to be available to be crucified. While Protestants like Bach do not revere Mary, we may recall that earlier Catholic artists painted some madonnas holding the infant Jesu with tears in their eyes, knowing what is coming for their innocent babe. Bach, in fact, is doing the same thing as these painters. He knows what is coming: namely, Jesu must take on flesh so it can be mortified, rendering the two adjacent movements (*Et incarnatus est* and *Crucifixus*) two sides to the same coin, the first implying the second. The *Et incarnatus* melodic subject consists of tearful semitones resolving to the descending minor triad, in sorrow about what is ordained; each note that resolves to a triadic note hates to go there but must."

Thirty-six years after Bach's death, in 1786, his son Carl Philipp Emanuel Bach performed the *Symbolum Nicenum* section, under the title *Credo*, at Hamburg. John Butt, a Bach scholar (and former Festival participant), has been quoted as saying: "(there is) no firm evidence of a complete performance before that of the Riedel-Verein in Leipzig in 1859."

Hindsight tells us that this work, like the second book of The Well-Tempered Clavier, The Musical Offering and The Art of Fugue, constitute Bach's last will and testament to his muse, and the ages.

— Scott MacClelland

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Sunday Main Concert

July 20, 27, and August 3, 2:30pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Chorus, Youth Chorus, and Soloists
Bruno Weil, conductor

This concert will be broadcast on KUSP 88.9 FM
on August 3, 2008 at 11:00am.

Johann Sebastian Bach

1685-1750

Cantata BWV 21, *Ich hatte viel Bekümmernis*

First Part

SINFONIA

CHORUS: *Ich hatte viel Bekümmernis* (I had much affliction in my heart)

ARIA (soprano): *Seufzer, Tränen, Kummer, Not* (Sighs, tears, grief, distress)

RECITATIVE (tenor): *Wie hast du dich, mein Gott* (Why have you turned away, my God)

ARIA (tenor): *Bäche von gesalznen Zähren* (Streams of salty tears)

CHORUS: *Was betrübst du dich, meine Seele* (Why are you distressed, my soul)

Second Part

RECITATIVE (soprano and baritone): *Ach Jesu, meine Ruh* (Ah Jesus, my inner peace)

ARIA (Duet – soprano and baritone): *Komm, mein Jesu* (Come, my Jesus, and restore this soul)

CHORUS: *Sei nun wieder zufrieden, meine Seele* (Be satisfied once more, my soul)

ARIA (tenor): *Erfreue dich, Seele* (Rejoice, my soul, rejoice, my heart)

CHORUS: *Das Lamm, das erwürget ist* (Worthy is the lamb that was slain)

SOLOISTS: Kendra Colton, soprano; Thomas Cooley, tenor; Sanford Sylvan, baritone

ENSEMBLE SOLOISTS: Michèle Eaton, Clara Rottolk, soprano; Kathleen Flynn,

Patricia Thompson, mezzo-soprano; David Vanderwal, tenor; Sumner Thompson, bass

INTERMISSION

Johannes Brahms

1833-1897

Ein deutsches Requiem, Op 45

1. *Selig sind, die da Leid tragen* (Blessed are they that mourn)

2. *Denn alles Fleisch es ist wie Gras* (For all flesh is as grass)

3. *Herr, lehre doch mich, daß ein Ende* (Lord, make me to know mine end)

4. *Wie lieblich sind deine Wohnungen* (How lovely are thy dwelling places)

5. *Ihr habt nun Traurigkeit* (And ye now therefore have sorrow)

6. *Denn wir haben hie keine bleibende Statt* (For here we have no abiding city)

7. *Selig sind die Toten* (Blessed are the dead)

SOLOISTS: Kendra Colton, soprano; Sanford Sylvan, baritone

Supertitles by David Gordon

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Goldman Sachs & Co. and Shirley and Lee Rosen.

Program Notes

One of Bach's early cantatas, BWV 21 is actually two. Composed circa 1713, and subsequently revised at least three times, it shows Bach's tone-painting uns subtle in its emotionalism in Part I, and sensuality in Part II. (His mature settings of words are noticeably more nuanced.) The opening sinfonia's dolorous oboe surrounds the fugal choral opening *I had much affliction in my heart*, from Psalm 94. The soprano wears her heart on her sleeve in singing of tears, grief, pain and affliction. These gushing affects are continued by the tenor in the recitative, and the aria with its weeping melodic phrase milking more tears by way of sequencing.

Part II opens with the Soul and Jesus in a seductive recitative pursuant to a passionate love duet over an inexorable walking bass, with Jesus at one point saying, *Yes, oh yes, I love you*. The following chorus is overlaid by a chorale, sung in long slow phrases, heard initially on the tenors. The tenor aria rejoices over a merrily dancing organ solo. The final fugal chorus, with blazing trumpets and pounding drums, sets the same text with which Handel brought his *Messiah* to a close, *Worthy is the lamb that was slain*.

For all his gifts, Johannes Brahms entered the symphonic world on the defensive. No composer after Beethoven had felt prepared to "take on" the famously deaf genius. Yet Robert Schumann saw in Brahms a talent that could and virtually said so in print. While Brahms had made tentative forays into symphonic music with his two orchestral serenades, Opp 11 and 16, his first go at a symphony, per se, produced instead the Piano Concerto in D Minor, a work that opens ferociously but goes on to deliver the mixed signals that would dog some of his most extrovert orchestral works. However, there is no equivocating in the largest and arguably most inspired of them, *Ein deutsches Requiem*.

In the summer of 1864, Brahms' parents parted ways, his efforts to keep them together proving futile. The following February he got word that his beloved mother was dying and hastened to her bedside, but arrived too late. At the end of April that year the first, second and fourth movements of the

work that had long been in the composer's thoughts were complete. The second, a kind of funeral march, came from sketches inspired, in part, by the attempted suicide of Schumann eleven years earlier.

Brahms chose "words from Holy Scriptures," including Psalms, Matthew, Peter, James, Isaiah, Solomon, John, Hebrews, Ecclesiastes, Corinthians and Revelation. Its overall tone is consoling and its character humanistic. (The text makes no mention of Christ.) He considered the work as taking its place in the line of German musical exequies going back to at least Heinrich Schütz, who is in fact echoed in the first and final movements. The magnificent fugues that close the third and sixth movements clearly pay homage to the great Bach himself. (The sixth movement includes the same texts that Handel used in *Messiah* for *Behold, I tell you a mystery; The trumpet shall sound* and *O death, where is thy sting?*)

Each of the seven movements uses a three-note motive of a rising major third plus a half-step, initially heard at the sopranos' first entrance: F-A-B-flat. The motive appears often in descending order as well. The first movement, *Blessed are they that mourn*, omits the violins. The second movement, *For all flesh is as grass*, quotes the 17th century chorale *Wer nur den lieben Gott* and gives the timpani one of its greatest moments in the entire repertoire — "a real melody" at least one timpanist has remarked — a solemn processional intoning that leads to the heralding brass at *But the word of the Lord endureth forever*. The timpani returns with a quickened pace to underscore the transcendent closing on the words *ewige Freude* (everlasting joy).

On Good Friday, in 1868, Brahms conducted the six completed movements at Bremen Cathedral with much success (indeed, a turning point in his career) and added the definitive fifth movement the following month. The final, seven-movement version was premiered at the Leipzig Gewandhaus on February 18, 1869 with the respected composer Carl Reinecke conducting.

— Scott MacClelland

cantata A vocal chamber work usually consisting of several recitatives and arias, and sometimes an opening and closing chorus or chorale. Bach composed more than 300 cantatas, of which around 200 survive today. Most were sacred cantatas created for use in the Lutheran service. The typical Bach cantata contained texts related to the Gospel read on a specific day in the church year and performed just before that day's homily. He also wrote secular cantatas for occasions like weddings, birthdays, name days, academic ceremonies, and ascensions to office.

Monday Main Concert

July 21, 28, and August 4, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Strings

Elizabeth Wallfisch, *concertmaster and director*

This concert will be broadcast on KUSP 88.9 FM
on August 24, 2008 at 7:00pm.

Bach to Brahms: the Grand Masters

Johann Sebastian Bach

1685-1750

Singet dem Herrn ein neues Lied, BWV 225 for Double Orchestra

(arr. Elizabeth Wallfisch)

J.S. Bach

Allegro

Largo ma non troppo

Allegro

SOLOISTS: Elizabeth Wallfisch and Cynthia Roberts

J.S. Bach

Allegro

Adagio

Allegro

SOLOISTS: Elizabeth Wallfisch, Cynthia Roberts and Evan Few

INTERMISSION

Johannes Brahms

1833-1897

Sextet in B-flat Major, Op 18

Allegro ma non troppo

Andante ma moderato

Scherzo – allegro molto

Rondo – poco allegretto e grazioso

Elizabeth Wallfisch and Cynthia Roberts, *violin*

Patrick G. Jordan and Meg Eldridge, *viola*

Allen Whear and Margaret Jordan-Gay, *cello*

Elizabeth Wallfisch, Cynthia Roberts, Evan Few, Carolyn Canfield Cole,
Catherine Emes, Rachel Evans, Marika Holmqvist, Joseph Tan, *violin*

Patrick G. Jordan, Meg Eldridge, *viola*

Margaret Jordan-Gay, Allen Whear, *cello*

Derek Weller, *double bass*

Yuko Tanaka, *harpsichord*

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Program Notes

Three decades after the death of Bach, little of his music enjoyed any real currency. Of all the music he wrote at Leipzig, only the motets remained in the active repertory there. *The Well-Tempered Clavier* continued as a teaching method for mastering keyboard playing. And in 1786, at Hamburg, CPE Bach performed the *Symbolum Nicenum* from the *Mass in B Minor*.

On his first of two visits to Leipzig, during 1789, Mozart heard Bach's motet BWV 225. Friedrich Rochlitz, who was with Mozart, wrote, "Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: 'Now, there is something one can learn from.'"

Elizabeth Wallfisch, who feels a similar affinity for the motet, arranged it for strings. "It really works," she says, "and the clarity of texture and voicing is uplifting!" (BWV 225, Bach's setting of verses from Psalms 149 and 150, can be heard in the original on the Wednesday Main program.) As Wallfisch explains her version:

We simply play the work, phrasing as the words demand, with two choirs of two violins, viola and cello, and a double bass in the center holding the choirs together. This is the only extra voice, and it doubles the bass lines of both choirs with discretion.

For Wallfisch's recording of the two Bach concertos, with the Orchestra of the Age of Enlightenment, annotator Simon Heighes wrote, "Bach learned three main lessons from Vivaldi: how to organize a movement coherently by means of repeated orchestral sections (*ritornelli*) which appeared in a succession of related keys; how to write striking and memorable themes made up of short motifs, ideally suited to soloistic elaboration; and finally, in slow movements, the use of long-breathed *cantilena* melodies underpinned by repeated bass *ostinato* figures."

But for Bach's Collegium Musicum in Leipzig, these, and many other earlier unpublished concertos, might have been totally lost. For the Collegium he made versions replacing the solo violin parts with harpsichord — Bach's two oldest sons were active keyboard participants — thus vouchsafing their future. With those in hand, these reconstructions of the originals became possible.

These works, like their keyboard equivalents, strikingly reveal the concentration of material and contrapuntal richness that goes beyond any of Bach's contemporaries. Moreover, we see early evidence of classical style development in his themes and modulations, well before the classical style itself began to emerge. As the slow movement of BWV 1043 makes clear, Bach takes the idea of Affekt to a much deeper and more personal level than Vivaldi ever does; this is as true and sensual a love duet as that of the Soul and Jesus in Cantata BWV 21 on the Sunday Main program.

Wallfisch cites these works as a link to the Brahms sextet:

The concertos for two and three violins build the textures and themes which in their way bring us all the way into the mind of Brahms as he worked on his own chamber music.

The first of Brahms' two sextets from 1859/60 is something of a pioneer, a richly textured double string trio of expansive invention, at once both extrovert and intimate. (Schumann's circle, which included Brahms, knew Spohr's Sextet in C, published in 1850, but was likely unaware of Boccherini's obscure string sextets from circa 1780.) Joseph Joachim led the premiere in Hannover. For the large first movement, in sonata form, Brahms sets up three levels (high, middle and low,) as befits the three pairs of instruments, reminiscent of the opening movement of Bach's *Brandenburg Concerto No. 3*. The second movement, a theme and variations of tragic character — which also exists in the composer's arrangement for piano solo — leads to a typical scherzo and trio, thence to a grazioso final rondo.

— Scott MacClelland

Affekt (*Affection*) Term used in German Baroque music for the expressive character of a piece — joyful, fearful, sorrowful, etc. The 18th century "Doctrine of the Affections" maintained that music has the power to stir the emotions of the listener through the use of specific musical devices such as key, instrumental color, rhythm, or the direction or contour of the melodic line.

Tuesday Main Concert

July 22, 29, and August 5, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra and Soloists

Bruno Weil, *conductor*; Michael Becker and David Gordon, *narration*

This concert will be broadcast on KUSP 88.9 FM
on August 25, 2008 at 7:00pm.

Aha! Concerto

Johann David Heinichen

1683-1729

Concerto in F Major, S 231: Vivace

Johann Sebastian Bach

1685-1750

Concerto for Violin and Oboe in C Minor, BWV 1060: Adagio

SOLOISTS: Elizabeth Wallfisch, *violin*; Roger Cole, *oboe*

Georg Friedrich Handel

1685-1759

Concerto for Organ in F Major, HWV 295,

“The Cuckoo and the Nightingale”: Larghetto. Allegro

SOLOIST: Andrew Arthur, *organ*

Franz Josef Haydn

1732-1809

Sinfonia Concertante, in B-flat Major Op 84, Hob I:105:

Allegro con spirito

SOLOISTS: Roger Cole, *oboe*; Jesse Read, *bassoon*; Elizabeth Wallfisch, *violin*; Allen Whear, *cello*

Jacques Ibert

1890-1962

Concerto for Flute: Allegro

SOLOIST: Stephanie McNab, *flute*

INTERMISSION

Carl Philipp Emanuel Bach

1714-1788

Concerto for Harpsichord and Fortepiano in E-flat Major, Wq 47:

Allegro di molto

SOLOISTS: Andrew Arthur, *harpsichord*; Yuko Tanaka, *fortepiano*

Johann Christian Bach

1735-1782

Concerto for Fortepiano in E-flat Major, Op 7, No 5: Allegro di molto

SOLOIST: David Breitman, *fortepiano*

Wolfgang Amadeus Mozart

1756-1791

Concerto for Piano No. 27 in B-flat Major, K 495: Allegro

SOLOIST: David Breitman, *piano*

W.A. Mozart

Komm lieber Mai, K 596

SOLOIST: Kendra Colton, *soprano*

W.A. Mozart

Concerto for Clarinet in A Major, K 622: Andante

SOLOIST: Ginger Kroft Barnetson, *clarinet*

Ludwig van Beethoven

1770-1827

Concerto for Piano No. 1 in C Major, Op 15: Rondo-Allegro

SOLOIST: David Breitman, *piano*

Program Notes

Among the numerous innovations that coalesced into the Baroque style must be included the notion of contrast. Like virtually all generic titles, usually applied in retrospect, the *concertato-style*, as practiced by turn-of-the-17th century Italians, meant different things to different practitioners, but eventually came to stand for vocal music accompanied by instruments (as distinguished from the unaccompanied *à capella*). This is why the *Musicalische Exequien* of Heinrich Schütz on the Wednesday Main program is subtitled “Concerto in the form of a German funeral mass.” (Schütz had spent years in Venice studying with Giovanni Gabrieli, who had perfected the antiphonal ‘call and response’ polychoral style, and later absorbed further concertato ideas there from Claudio Monteverdi.)

As the century wore on, the instrumental concerto grosso added the novelty of contrasting the small group (concertino) with the large (ripieno) as Giuseppe Torelli (1658-1709) did famously at Bologna’s San Petronio Basilica (which also sported two organs capable of playing their own antiphonal ping-pong). In his concerti, Torelli also recalled Gabrieli by dividing his orchestra into two antiphonal bands, then assigning a pair of trumpets to one and a pair of oboes to the other in their respective concertinos. But Torelli’s many concerti remain works that celebrate acoustic sound effects and performance technique ahead of deeply felt expression.

In Rome, Arcangelo Corelli (1653-1713) was also after novelty, but of a different character. He recognized the physical and emotional reactions that could be aroused by violins, and at exactly the time when Cremona had achieved its golden age, producing instruments of timeless quality and extraordinary beauty of tone. For Corelli, no trumpets or oboes, or any other instrumental fauna, need apply. He then came up with two more crucial innovations: First, by having two violins play individual lines at the closest possible harmony — literally sliding through one another — he produced dissonances

that took sensuality to a new level of pleasure, intensified with a pinch of pain. Second, through his trio sonatas and concerti grossi he laid the foundation for a new architecture, a coherency of form, that would profoundly impact the geniuses that carried the late Baroque to its glory and to their progeny in subsequent eras.

Meanwhile, the Sächsische Staatskapelle Dresden (founded 1548) had risen from the ashes of the 30 Years’ War (1618-1648) to equal the orchestral excellence of any band on the continent.* The Saxon court imported the finest instrumentalists of Europe. Composers all over sought to submit their works for play in Dresden. In 1716, the Dresden concertmaster, Johann Georg Pisendel, traveled to Italy with the Prince Elector, Augustus “the Strong,” and in Venice met Vivaldi (1678-1741) who wrote several works for his use, and the flamboyant *Concerto per l’orchestra di Dresda*, which flattered Pisendel (naturally) and several of his first-desk colleagues.

Johann David Heinichen was Kapellmeister to the Prince Elector from 1717 until his death and, as his music makes clear, was fully engaged in exploiting the range of the instruments at his disposal, the virtuosic capabilities of their players and flattering the taste of his monarch. Why settle for the *concerto grosso* when the *concerto grande* was possible? (Augustus’ appetite was cultivated after no less a model than Louis-Quatorze and extended to all the arts and architecture.) And, as everyone knows, one Heinichen only whets the thirst for another.

From here on, I defer to Messrs Weil, Gordon and Becker and the musicians on stage to carry the evening.

— Scott MacClelland

*It remains the oldest extant European orchestra, by far

The Main Concert Series is underwritten in part through the generosity of Violet Jabara Jacobs.
The Tuesday Main Concerts are underwritten in part through the generosity of Hayashi & Wayland,
Accounting & Consulting, LLP, William and Nancy Doolittle and Janet Effland and Bill Urbach.

Wednesday Main Concert

July 23, 30, and August 6, 8:30pm | Carmel Mission Basilica, Rio Road, Carmel

Festival Chorale
Andrew Megill, conductor

This concert will be broadcast on KUSP 88.9 FM
on August 26, 2008 at 7:00pm.

Songs of Solace

The audience is respectfully asked to refrain from applause

Johann Sebastian Bach

1685-1750

Jesu meine Freude, BWV 227

Jesu meine Freude (Jesus my joy)

Es ist nun nichts Verdammliches (There is therefore now no condemnation)

Unter deinem Schirmen (Under your shelter)

Denn das Gesetz des Geistes (For the law of the Spirit)

Trotz dem alten Drachen (Defy the old Dragon)

Ihr aber seid nicht fleischlich (You are not in the flesh)

Weg mit allen Schätzen! (Away with all wealth!)

So aber Christus in euch ist (But when Christ is in you)

Gute Nacht, o Wesen (Good night, o reality)

So nun der Geist (And if the Spirit)

Weicht, ihr Trauergeister (Give way, you spirits of sadness)

Heinrich Schütz

1585-1672

Jauchzet dem Herrn, SWV 36 (Psalm 100 – Sing joyfully to God)

H. Schütz

Saul, Saul, was verfolgst du mich? SWV 415

(Saul, Saul, why do you persecute me?)

H. Schütz

Musicalische Exequien, SWV 279-281

I. *Konzert in Form einer deutschen Begräbnis-Messe*

(Concerto in the form of a German funeral mass)

II. *Canticum Simeonis "Herr, nun lässt Du deinen Diener"*

(Song of Simeon: "Lord, now let your servant depart in peace")

Samuel Scheidt

1587-1654

Laudate Dominum (Praise the Lord)

Hugo Distler

1908-1942

Fürwahr, er trug unsere Krankheit, Op 12, No 9

(Surely He hath borne our griefs)

J.S. Bach

Singet dem Herrn ein neues Lied, BWV 225

Singet dem Herrn ein neues Lied (Sing to the Lord a new song)

Wie sich ein Vater erbarmet (As doth a Father mercy show)

Über seine jungen Kinderlein (God, take still further now our part)

Lobet den Herrn (Praise ye the Lord)

Alles, was Odem hat (All things which breath do draw)

Naomi Guy, Amelia Roosevelt, violin; Nancy Lochner, viola; Paul Rhodes, cello

Daniel Swenberg, theorbo; Holly Chatham, organ; Leonard Ott, Susan Enger, trumpet

Bruce Chrissip, Suzanne Mudge, Wayne Solomon, trombone

Program Notes

Andrew Megill describes the program as “typically Lutheran in expressing a view of death as a release and a fulfillment.” Bach’s motets were works individually composed for specific purposes, most probably memorials for the freshly departed, and musical throwbacks to a time in the 16th and 17th centuries before cantatas gained the upper hand. Such can be said for all these works — including the Distler which dates from circa 1940. However, Bach did in fact lavish upon his motets some of his most original and personal designs and inventions, at the same time reflecting the Bach family musical values and the powerful example of Heinrich Schütz.

From 1609 to 1613 Schütz studied with Giovanni Gabrieli in Venice, embracing the Italian’s cutting-edge antiphonal, poly-choral style that, while rapidly overtaking late Renaissance polyphony, pointed toward the rise of modern harmony in general and the concerto in particular. “The entire program is built around the *Musicalische Exequien*,” says Andrew Megill, “which is for me the most beautiful and moving German Baroque piece before Bach.”

Musicalische Exequien — Musical Exequies — is the first “requiem” in the German language. Schütz composed it in 1645 expressly for the funeral, at Gera, of his patron, Prince Heinrich von Reuss, at the Prince’s request and with his chosen Biblical texts. “It’s particularly poignant given the omnipresence of death in Schütz’s world,” Megill adds, “which was so dominated by the 30 Years’ War and the plague.”

Megill describes the work as a perfect piece for the Chorale because of its balance between ensemble and solo work, and the “exquisitely nuanced” relationship between text and music. The other two Schütz works further show off the impact of Venetian musical innovations. “Schütz visited Venice twice in his life,” Megill says, “the first at the very beginning of his musical career — his first opus is a book of Italian madrigals.” Megill explains that Gabrieli’s experiments

in sharply defined contrasts of texture, his use of *cori spezzati* (spatially separated performing ensembles) directly influenced Schütz’s early polychoral works, collectively known as Psalmen Davids, including *Jauchzet dem Herrn*. The other Schütz work, *Saul*, *Saul* comes from the much later collection entitled *Symphoniae Sacrae*, and adds Monteverdi’s *stile concertato* — contrasting performing ensembles from moment to moment — to Gabrieli’s *cori spezzati* (as is also the case in the *Musicalische Exequien*.)

Samuel Scheidt, from Halle in Brandenburg, was one of Schütz’s great contemporaries, “sadly under-performed,” says Megill. Scheidt traveled to Amsterdam to study with the Dutch composer and organist Jan Pieterszoon Sweelinck, and, back home, became a respected colleague of Schütz and Michael Praetorius. An expert in organ construction, he frequently served as an inspector when new instruments were installed. Prolific in composition despite the privations of the war and the later loss of his children to the plague, he published the *Laudate Dominum* in the *Pars Prima Concertuum Sacrorum* anthology of 1622. It is yet another example of a German work influenced by the Venetian polychoral style.

The Distler comes from a collection of Geistliche Chormusik (sacred choral music) specifically modeled on Schütz and mostly composed during the 1930s. This last of them sets the passage from Isaiah familiar in Handel’s *Messiah* as *Surely, he hath borne our griefs*. Robi Polgar wrote vividly in the *Austin Chronicle* that the chorale that closes out the work, *Ein Lämmlein geht*, “marks a stunning if subtle mood shift, from tomb-like weightiness to something smoother and almost optimistic, with the choir sliding comfortably from somber drama to a glimpse of light on the horizon.” At age 34, under the strain of the war, Nazi harassment and to avoid being conscripted into the German army, Distler took his life.

— Scott MacClelland

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Wells Fargo Private Banking, Charles Schwab & Co., Inc. and Dr. and Mrs. Warren Schlanger.

Thursday Main Concert

July 24, 31, and August 7, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra
Andrew Arthur, *director*

This concert will be broadcast on KUSP 88.9 FM
on August 10, 2008 at 11:00am.

Johann Sebastian Bach

1685-1750

Brandenburg Concerto No. 1 in F Major, BWV 1046

[Allegro] • Adagio • Allegro

Menuet – Trio – Menuet – Polacca – Menuet – Trio – Menuet

Soloists: Edwin Huizinga, *violin*; Roger Cole, Neil Tatman,
Ellen Sherman, *oboe*; Britt Hebert, *bassoon*; Christopher Cooper,
Loren Tayerle, *French horn*

Brandenburg Concerto No. 2 in F Major, BWV 1047

[Allegro] • Andante • Allegro assai

Soloists: Cristina Zacharias, *violin*; Dawn Loree Walker, *flute*;
Neil Tatman, *oboe*; Wolfgang Basch, *trumpet*

Brandenburg Concerto No. 5 in D Major, BWV 1050

Allegro • Affettuoso • Allegro

Soloists: Andrew Arthur, *harpsichord*; Cristina Zacharias, *violin*;
Stephanie McNab, *flute*

INTERMISSION

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

[Allegro] • Adagio ma non tanto • Allegro

Soloists: Karina Fox, Sarah Darling, *viola*; William Skeen,
Joshua Lee, *viola da gamba*; Allen Whear, *cello*; Kristin Zoernig, *double bass*

Brandenburg Concerto No. 3 in G Major, BWV 1048

[Allegro] • [Adagio] • Allegro

Soloists: Christina Zacharias, Edwin Huizinga, Alicia Yang, *violin*;
Karina Fox, Sarah Darling, Nancy Lochner, *viola*; Allen Whear,
William Skeen, Timothy Roberts, *cello*; Kristin Zoernig, *double bass*

Brandenburg Concerto No. 4 in G Major, BWV 1049

Allegro • Andante • Presto

Soloists: Edwin Huizinga, *violin*;
Stephanie McNab, Dawn Loree Walker, *flute*

Roger Cole, Neil Tatman, Ellen Sherman, *oboe*; Stephanie McNab,
Dawn Loree Walker, *flute*; Britt Hebert, *bassoon*; Christopher Cooper, Loren Tayerle,
French horn; Wolfgang Basch, *trumpet*; Cristina Zacharias, Edwin Huizinga,
Gabrielle Wunsch, Alicia Yang, *violin*; Karina Fox, Sarah Darling, Nancy Lochner,
viola; William Skeen, Joshua Lee, *viola da gamba*; Allen Whear, William Skeen,
Timothy Roberts, *cello*; Kristin Zoernig, *double bass*; Andrew Arthur, *harpsichord*

Program Notes

In 1701, the arts-loving Margrave* of Brandenburg assumed the title of King Friedrich I of Prussia, naming his younger half-brother, Christian Ludwig, Margrave of Brandenburg-Schwedt (where tobacco had become a major cash crop). When the king died, in 1713, his son, Friedrich Wilhelm I, disbanded the court musicians in favor of his military ambitions, but did indulge his uncle's cherished instrumental ensemble at the Berlin Stadtschloss. It was Christian Ludwig to whom Bach proffered the collection we know as the Brandenburg Concertos. Like so many of Bach's editions, the concerti were recycled from other, unpublished works. (Were it not for the Brandenburg archives they almost certainly would have disappeared forever.)

It is likely Bach knew that his potential patron lacked the instrumental resources required to perform the concerti because he delivered only the score, not the parts. Still, the composer made a considerable effort to curry favor with Christian Ludwig, as his dedication of the *Six Concerts Avec plusieurs Instruments* — all handwritten in French — makes clear. Whether the count rewarded Bach is not recorded.

If there were little or no chance the works would be played in Berlin, how would Bach have expected his edition to be used? Baroque specialist and performer Philip Pickett sees the entire collection as an allegory, to be read and studied for the myriad meanings embedded in the instrumentation and deployed throughout the nineteen movements.

The arts and rituals of the Renaissance and Baroque are full of allusions, rhetorical figurations and affections. Pickett explains that (particularly German) musical rhetoric was examined and written about in "numerous treatises" and applied to "composition and performances of works as diverse as opera arias, cantatas, instrumental sonatas and concertos." He argues that Thomas Aquinas' claim that "visual metaphor was as important to the acquisition of knowledge as aural" resonated through all the arts in Bach's Germany. These sensibilities, in combination with allegorical drama, court spectacle (including competitions and tournaments), *vanitas* and *memento mori*, extended to the visual arts and music as equal repositories.

Pickett goes on to assign to the six concertos implicit ceremonial metaphors — with subject titles drawn from contemporary painting — in order: *The Triumph of Caesar; Fame, Homer, Virgil*

and Dante on Mount Parnassus; The Nine Muses and the Harmony of the Spheres; The Musical Contest between Apollo and Marsyas; The Choice of Hercules; and The Meeting of Three Quick and Three Dead. Pickett asserts that the horns in the first concerto stand for the Roman cornu seen in ancient marble bas-reliefs (such as Trajan's column) and represent the margrave's hunting prowess.** In the second concerto, his rationale tells why the violin represents Homer, the oboe Virgil, the recorder Dante and the high trumpet Fame.

Whether the count studied the manuscript or "got" all its symbology is unknown, but it may be relevant to those who would enlarge their understanding of Bach's musical rhetoric in context. What remains certain is the exotic instrumentation, as Bach specified it, in the edition that immortalized an otherwise forgotten aristocrat.

Concerto 1 in F Major: Two corni da caccia, three oboes, bassoon, violino piccolo, plus two violins, viola, cello and basso continuo. (The third movement reappears in the opening chorus of Cantata BWV 207.)

Concerto 2 in F Major: Concertino: trumpet in F, recorder, oboe, violin; Ripieno: two violins, viola, violone and basso continuo.

Concerto 3 in G Major: Three violins, three violas, three cellos and basso continuo.

Concerto 4 in G Major: Concertino: violin, two recorders; Ripieno: two violins, viola, cello, violone and basso continuo.

Concerto 5 in D Major: Concertino: harpsichord, violin, flute; Ripieno: violin, viola, cello, violone and harpsichord. (The harpsichord plays both concertino obbligato and ripieno continuo.)

Concerto 6 in B-flat Major: Two violas da braccio, two violas da gamba, cello, violone and harpsichord.

— Scott MacClelland

*English and French form of Markgraf (from Mark "boundary" and Graf "count") and equivalent nobiliary titles in other languages (including the French Marquis.) Originally a Markgraf functioned as the military governor of a medieval border province and enjoyed greater autonomy than other counts of the realm.

**Of the *Mass in B Minor*, Pickett says the horn obbligato in *Quoniam tu solus* signals "God's entry into the world as Jesus Christ."

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The Thursday Main Concerts are underwritten in part through the generosity of Monterey Peninsula Airport, Mike Canning-Sotheby's International Realty and Kim and Judy Maxwell.

Friday Main Concert

July 25, August 1 and August 8, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra

Bruno Weil, *conductor*

This concert will be broadcast on KUSP 88.9 FM
on July 12, 2009 at 11:00am.

Symphonic Bridges

Johann Christian Bach

1735-1782

Symphony in E-flat Major, Op 18, No 1

Allegro spiritoso

Andante

Allegro

Wolfgang Amadeus

Mozart

1756-1791

Concerto for Piano No. 14 in E-flat Major, K 449

Allegro vivace

Andantino - Andante

Allegro ma non troppo

Soloist: David Breitman

INTERMISSION

Franz Joseph Haydn

1732-1809

Symphony No. 95 in C Minor, Hob I:95

Allegro moderato

Andante cantabile

Menuet

Finale: Vivace

Ludwig van Beethoven

1770-1827

Egmont Overture, Op 84

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Program Notes

In addition to the initial rejection of Baroque counterpoint, a feature that distinguishes an instrumental movement in the classical style is the introduction of a second theme. (Baroque movements generally hew to a single idea, often a deliberate affect or mood.) Advances in that direction were going on in such sophisticated courts and cities as Dresden, Mannheim, Berlin, Hamburg, Milan, London and Vienna. Giovanni Battista Sammartini in (at that time Austrian) Milan made influential strides toward the classical style and was much admired by Johann Christian Bach, who spent seven years there before emigrating to England.

In collaboration with Carl Friedrich Abel, Christian Bach organized the Bach-Abel concerts that famously served the avant-garde composers of London in the 1760s and '70s. Bach considered the terms *overture* and *symphony* synonymous, underscoring the classical symphony's debt to the Italian opera overture of his time. He preferred its three-movement form to the Vienna/Mannheim model embraced by Haydn. From his arrival in the British capital, Bach's first published works demonstrate a command of the classical sonata forms. The *Symphony in E-flat* was the first of six "Grand Overtures," from circa 1781.

Both J.C. Bach and Haydn came under the influence of Carl Philipp Emanuel Bach, and Johann Christian, having become more Italianate in his musical sensibilities, provided the child Mozart with his compositional foundation, including assignments to arrange his own solo sonatas into mini-piano concertos. Fast-forward some twenty years to Mozart's *Concerto in E-flat*, K 449, the first of six mature Viennese concertos composed in 1784. Written with Mozart's pupil Barbara Ployer in mind, and virtually perfect in form and content, the composer explores new facets of personal expression, especially in the circumspect andantino. (Haydn actually imitates Mozart in the adagio of his well-known *Piano Concerto in D*, Hob XVIII:11, from around the same year.) With all his impulsive genius, Mozart always plants a little tongue in his cheek, as evidenced in the first movement by the seeming contradiction of martial bravado, 3/4 meter and continuo modulations. In turn, the finale is a counterpoint-enriched buffa, a scherzo in spirit if not in form.

Haydn's *Symphony No. 95 in C Minor* appeared in 1791 during the composer's first season in London. It is unique among the twelve "London" symphonies for its minor key and lack of a slow introduction to the first movement. (A classical work in the tonic minor typically takes its own major as the dominant key, where most of the music is played out.) Listeners who feel daunted by the classical forms should be aware that audiences during Haydn's lifetime were acutely tuned in to them. The sonata forms had become an architectural template on which to erect newly invented music. In Haydn's case, that meant an on-going opportunity to create expectations and then violate them — the play of repetition versus surprise — in a commonly understood "language." Haydn took such titillation to unprecedented heights. Moreover, by the time Haydn arrived in London he had added considerable counterpoint back into the mix, enriching textures and creating new effects.

The opening movement, in sonata-allegro form, establishes its minor tonality, but modulates to the major at the start of the second theme. In the second movement Haydn uses a pattern similar to its counterpart in the previous "Surprise" Symphony, without the notorious outburst but with solo cameos and a variation that recalls the work's minor tonality. The menuetto dances a restless, chirping C Minor, while its trio section gives the principal cellist a nice little solo workout. The finale, in the major, reasserts C Minor one last time at its blaring final climax.

Goethe had proposed incidental music for his tragedy *Egmont*, and one Johann Friedrich Reichardt supplied it in 1791. Two decades later, Joseph Hattl became director of Vienna's court theaters, undertook a new production of the play and commissioned the by-then world-famous Beethoven for the music. The subject matter held the same idealistic allure for the composer as had his opera, *Fidelio*, and he rose to the occasion with about thirty-five minutes of music, including the intensely powerful overture that distills the play's eventual outcome, the triumph of tyranny over freedom. After Goethe heard the music he expressed his enthusiasm, "Beethoven has followed my intentions with admirable genius."

— Scott MacClelland

counterpoint / contrapuntal A musical form in which multiple melodies interact and support each other in a woven texture to form the substance of the work. (As opposed to a single melody supported by chords.) The art of writing counterpoint was considered a key skill in Baroque composers, and J.S. Bach was a renowned master of this art.

Monday Intermezzo Organ Concert

July 21, July 28 and August 4, 11:00am | Carmel Mission Basilica, Rio Road, Carmel

Andrew Arthur, *organ*

This concert will be broadcast on KUSP 88.9 FM
on July 29, 2008 at 7:00pm.

Organ Solo

Johann Sebastian Bach

1685-1750

Prelude & Fugue in A Major, BWV 536

Allein Gott in der Höh sei Ehr, BWV 662

Jesus Christus, unser Heiland (alio modo), BWV 665

Jesus Christus, unser Heiland, BWV 666

O Lamm Gottes unschuldig, BWV 656

An Wasserflüssen Babylon, BWV 653

Vor deinen Thron tret ich, BWV 668

Partite diverse sopra Sei gegrußet, Jesu gütig, BWV 768

The Intermezzo Concert Series is underwritten in part through the generosity of Roberta B. Bialek and an anonymous donor. The Monday Intermezzo Organ Recitals are underwritten in part through the generosity of Carmel Fire Protection Associates, Jim and Betty Kasson and Thomas Ziegler.

Program Notes

Two versions of the Prelude & Fugue in A Major survive — BWV 536 & 536a — neither of which has been handed down to us as an autograph manuscript. Some doubt still exists as to which came first, but whatever the case, it appears to be an early work — perhaps dating from Bach's tenure in Arnstadt. The broken chord figuration which opens the prelude, together with its pedal solo and the sequential figuration over pedal points are all characteristics, albeit on a modest scale, of the earlier North German toccata (as exemplified by Buxtehude, Böhm and Bruhns) which further point to an early date of composition. The subject of the fugue bears a resemblance to that found in the concerto which opens the cantata *Tritt auf die*

Glaubensbahn, BWV 152. Its melodious and effortlessly flowing minuet-like quality, combined with its unusual displacement of rhythmic accents, makes this one of Bach's most original compositions for the instrument.

The so-called "Leipzig Chorales", formerly known as the "Eighteen Chorales in Various Styles," in fact originate from Bach's years in Weimar (1708-1717). Perhaps intended as a contrast to the concise *Orgelbüchlein* chorales from the same period, they are direct descendants of the large-scale organ chorale genre developed by Bach's immediate predecessors, Buxtehude, Pachelbel and Böhm. It is not known how exten-

sive this group of works was originally intended to be. However, over thirty years later in Leipzig, following the completion of the third part of the *Clavierübung* (1739), Bach himself copied fifteen of the original Weimar chorales into a new manuscript, adding embellishments and making numerous revisions — or in some cases, complete re-workings. In addition to these fifteen pieces, the source also contains two further compositions in the handwriting of Bach's assistant, pupil and son-in-law Johann Christoph Altnickol. These are followed in the manuscript by the extraordinary Canonic Variations on *Vom Himmel hoch, da komm ich her*, BWV 769 — a contrapuntal *tour de force* which Bach later used as his entry-submission for the Society of Musical Sciences — and one further isolated chorale arrangement, BWV 668. According to the preface to the original edition of *The Art of Fugue* (1751), it seems that this last chorale — also in Altnickol's hand — was dictated by the blind Bach on his deathbed. Although derived largely from his *Orgelbüchlein* setting of the chorale *Wenn wir in höchsten Nöten*, BWV 641, the Leipzig manuscript includes it under the title *Vor deinem Thron tret ich* (Before thy throne do I now come) — further evidence that Bach was working on this movement as he awaited his end. And so these Weimar-Leipzig chorales offer us a wonderful insight into Bach's development as a composer over the last three decades of his life. The comparisons between the two extant versions are highly instructive in this regard, and as such, are considered both musical and historical treasures.

Unlike the *Orgelbüchlein* and *Clavierübung III*, the Leipzig Manuscript seems not to be arranged liturgically. However, the collection is dominated by chorales which are relevant to the Lutheran Mass. In his Bach biography, Nikolaus Forkel wrote, "No music is more dignified, noble or holy than these preludes." Such a statement alludes to Bach's undeniable success in expressing, through music, the *Affekt* of the texts on which these chorale settings are based. This was of primary importance to Bach throughout his life both as a composer and performer alike; in 1746 Bach's pupil Johann Gotthilf Ziegler said, "As concerns the playing of chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense of the words."

Aside from the momentous Passacaglia, BWV 582, J.S. Bach wrote five other sets of variations for the organ (BWV 766-770). Of these, the Chorale Partita *Sei gegrüsset, Jesu gütig* stands out as a masterpiece. Although a relatively early work (dating from between 1710-1714), the extraordinary maturity of the composition belies the composer's youth. Indeed, it is considered by many to be one of the highlights of his entire compositional output for the organ. Throughout the variations, Bach employs a seemingly inexhaustible variety of rhythmic figurations and affects. The rich harmonic tension that builds throughout the work, combined with the opportunity to show off so many contrasting colors of the organ, explains why it continually satisfies both player and listener alike.

Until recent years, attempts to link the partita to the chorale text itself proved unsuccessful. However, another chorale text, *O Jesu, du edle Gabe*, appears in the 1681 hymnbook of Weimar, sung to the same melody as *Sei gegrüsset*. It has been suggested that each of the ten verses of this hymn relates specifically to each variation of the partita, the final five-part chorale (Variation 11), thus being considered a conclusion to the complete work. Whilst in the absence of a surviving autograph manuscript (and therefore, a definitive title) this research must remain speculative; it does at least offer a convincing hypothesis for why Bach seems to have gone out of his way to provide such a catalogue of variation techniques. In any event, both texts are primarily concerned with the Passion of Christ and the Eucharist:

Sei gegrüsset, Jesu gütig, Hail to thee, kind Jesus,
über alles Mass sanftmütig, beyond all measure gentle,
ach! Wie bist du doch zerschmissen, O, how thou art dashed in pieces,
und dein ganzer Leib zerrissen! thy whole body torn to bits!
Lass mich deine Lieb' ererben, Let me inherit thy love
und darinnen selig sterben. and die happy in it!

O Jesu, du edle Gabe, O Jesus, thou precious Gift
mich mit deinem Blute labe, who by thy Blood brings me comfort,
daran hab ich meine Freude, upon that have I constant Joy
und stets meiner Seelen Weide, in the pastures of my Soul.
dein Blut mich von Sünden wáschet Thy Blood washes away my sin
und der Höllen Glut auslöschet. and extinguishes the fires of Hell.

— Andrew Arthur

passacaglia A slow "dance" form, often in triple rhythm, featuring prominently a heavy, repetitive melody in the bass line.

Monday Intermezzo Concert

July 21, July 28 and August 4, 2:30pm | All Saints Church, Dolores and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM
on July 30, 2008 at 7:00pm.

Four Generations of Bach

Johann Christoph Bach
1642-1703

Preludium and Fuga in E-flat Major

Johann Sebastian Bach
1685-1750

Concerto in A Major, BWV 1055

Allegro
Larghetto
Allegro ma non tanto

Wilhelm Friedrich Ernst Bach
1759-1845

Sonata in C Major, Op 1, No 1

Allegro moderato
Rondo – allegretto

Johann Christian Bach
1735-1782

Sonata in B-flat Major, Op 17, No 6

Allegro
Andante
Prestissimo

Carl Philipp Emanuel Bach
1714-1788

Quartet in D Major, Wq 94

Allegretto
Sehr langsam und ausgehalten
Allegro di molto

Yuko Tanaka, harpsichord and fortepiano
Dawn Loree Walker, flute; Alicia Yang, Gabrielle Wunsch, violin;
Sarah Darling, viola; Margaret Jordan-Gay, cello
Kristin Zoernig, double bass

The Intermezzo Concert Series is underwritten in part through the generosity of Roberta B. Bialek and an anonymous donor. The Monday Intermezzo Concerts are underwritten in part through the generosity of Carmel Insurance Agency, Inc., Barbara Bucquet and Mr. Paul Rembert.

Program Notes

With over 50 known musicians and composers, the Bach family occupied some 200 years of music history. Because of this, the name "Bach" became synonymous with "musician." It was not surprising to have a position vacated by one Bach to be filled by another Bach.

In 1735, Johann Sebastian worked on the family genealogy, Ursprung, which is still considered to be the most reliable record of the family history. The Ursprung traces the beginning of the Bach music dynasty back to Veit Bach. Although a baker by trade, Veit's hobby was playing a small cittern.*

Only two generations later, the Bachs were pursuing musical careers exclusively.

Almost all of the Bachs were instrumentalists, primarily keyboardists. Family members were responsible for teaching the younger generations. For example, Sebastian was responsible for teaching six of his relatives as well as his six sons. Carl Philip Emanuel took his younger brother Johann Christian into his care while Wilhelm Friedrich Ernst spent time studying with his uncles, Carl Phillip Emanuel in Hamburg and Johann Christian in London. By the end of the eighteenth century, many Bachs had attained prominent positions throughout Germany and elsewhere. Why did the Bach musical dynasty not continue to thrive after 1800? As Sebastian's sons and their offspring attended university, they were able to enter the growing middle-class society and thus had the opportunity to pursue different careers. Few Bachs took up music as a profession.

Johann Christoph, Sebastian's great-uncle, is probably the most important member of the Bach family before the arrival of Sebastian. An organist and harpsichordist in Eisenach, Johann Christoph was highly respected as a composer within the Bach family. Sebastian wrote in his great-uncle's obituary notice, "On the organ and the keyboard, he never played with fewer than five independent parts." Although he was primarily a keyboardist, Johann Christoph composed only a handful of keyboard works. The *Prelude and Fugue in E-flat Major* was very widely disseminated in manuscript form during his lifetime. While the Prelude with its improvisatory quality unfolds with imitation, the four-voice *fuga pathetica* with its chromatic subject is somber and austere yet has a virtuosic, improvisatory ending.

Johann Sebastian's harpsichord concertos may be considered the origin of the keyboard concerto. His son, Johann Christian developed the genre further and directly influenced Mozart. The rest is history; Mozart inspired Beethoven who influenced Mendelssohn who in turn inspired Brahms.

The harpsichord concertos were written for the Collegium Musicum during Sebastian's Leipzig period. The concertos were probably first performed at Zimmermann's coffee house, a popular and intimate venue for chamber music. What better occasion to liberate the harpsichord from its usual supporting role as a continuo instrument? The now-concertante harpsichord part might have been performed by one of his sons as a proud Sebastian looked on while playing the viola. The *Concerto in A Major* is a reconstruction of a lost concerto for violin and oboe d'amore.

Wilhelm Friedrich Ernst is the only one of Sebastian's grandsons of any musical importance. In 1778, he moved to London where he lived with his uncle Johann Christian and enjoyed a career as a popular piano virtuoso and teacher. Following Johann Christian's death, Wilhelm Friedrich Ernst returned to Berlin. As the last musically significant descendant of Sebastian, he attended the dedication of the Bach monument, donated by Felix Mendelssohn, in Leipzig in 1843. The *Sonata in C Major* for fortepiano, violin and cello was composed in London in 1785. The charming two-movement sonata features fortepiano accompanied by violin and a cello part that doubles the fortepiano left hand. While not a full-fledged classical trio, the sonata displays some pleasant interplay between the fortepiano and violin.

Johann Christian, known as the London Bach, was Sebastian's youngest son. Following Sebastian's death, Johann Christian went to live with his brother Carl Phillip Emanuel in Berlin with whom he studied composition and keyboard playing. In 1754, Johann Christian became the first Bach to leave Germany, traveling to Italy to study. He became organist at Milan Cathedral and composed operas and sacred music. In 1762, Johann Christian left for London, where he remained for the next twenty years until his death. The six sonatas of Opus 17 were composed in London. The *Sonata in B-flat Major* is one of the grander sonatas, as it is one of the few sonatas with three movements. With its highly lyrical lines and technically demanding pianistic writing, it foreshadows the Mozart fortepiano sonatas.

Carl Phillip Emanuel is the most famous of all of Sebastian's sons. He studied law at the Universities of Leipzig and Frankfurt an der Oder. At age 24, Emanuel was appointed harpsichordist by the future Frederick the Great, a fine amateur flutist. Emanuel held this position for nearly 30 years. One of his greatest achievements is the publication of *Essay on the True Art of Playing Keyboard Instruments* (1753), a treatise that deals extensively with all aspects of keyboard playing, including fingering, ornamentation, accompanying, and basso continuo. The *Quartet for flute, viola, cello and fortepiano* was written in Hamburg in 1788, the last year of his life. Unlike the *Sonata in C Major* by Friedreich where the fortepiano was accompanied by violin and cello, the quartet's flute and viola parts are essential to the overall fabric of the piece, clearly taking a turn toward the Classical style. However, the quirky figurations and motives, a hallmark of Emanuel's style, are still evident.

— Yuko Tanaka

*A "lyre-lute" hybrid from the Renaissance

Tuesday Intermezzo Concert

July 22, July 29 and August 5, 2:30pm | All Saints Church, Dolores and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM
on July 31, 2008 at 7:00pm.

Bach, Italian Style

Johann Sebastian Bach

1685-1750

Cantata BWV 203, *Amore traditore*

ARIA: *Amore traditore*

RECITATIVE: *Voglio provar*

ARIA: *Chi in amore ha nemica la sorte*

Douglas Williams, *bass*; Andrew Arthur, *harpsichord*

Antonio Bertali

1605-1669

Ciaconna in C Major for Violin and Continuo

Cynthia Roberts, *violin*; Andrew Arthur, *harpsichord*

J.S. Bach

Concerto in F Major, "Italian," for Solo Harpsichord, BWV 971

Allegro

Andante

Presto

Andrew Arthur, *harpsichord*

J.S. Bach

Cantata BWV 209, *Non sà che sia dolore*

SINFONIA

RECITATIVE: *Non sa che sia dolore*

ARIA: *Parti pur e con dolore*

RECITATIVE: *Tuo saver al tempo e l'età contrasta*

ARIA: *Ricetti gramezza e pavento*

Laura Heimes, *soprano*

Andrew Arthur, *harpsichord/director*

Doug Williams, *bass*; Laura Heimes, *soprano*; Dawn Loree Walker, *flute*;

Cynthia Roberts, Cristina Zacharias, *violin*; Karina Fox, *viola*; Allen Whear, *cello*;

Kristin Zoernig, *double bass*; Daniel Swenberg, *lute*

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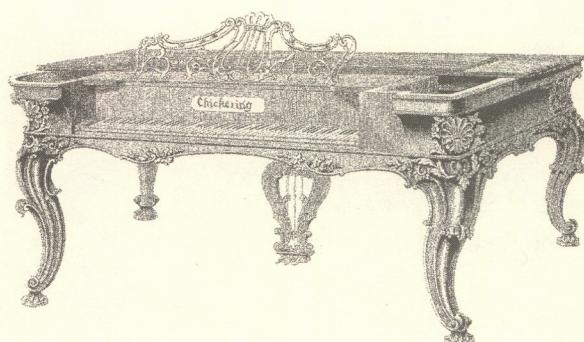
Program Notes

It is not known for which occasions either of Bach's secular Italian cantatas *Amore traditore*, BWV 203, or *Non sà che sia dolore*, BWV 209, were written. Likewise, the authors of their respective texts are uncertain, and no autograph score exists of either work. In the case of BWV 203, even the oldest known copy no longer survives. However it is known that it dates from the first half of the eighteenth century and that it bore the title *Cantata a Voce sola e Cembalo obbligato di Giov. Seb. Bach.* Although the specific date of this work is not clear, various stylistic elements in the music itself — including the unique writing for obbligato harpsichord — point to Bach's period as Kapellmeister in Cöthen (where Bach's six sonatas for violin and obbligato harpsichord also originated). Its tri-partite structure (aria-recitative-aria) is typical of the Italian solo cantata, in turn following the model of the Italian concerto. BWV 209 is thought to date from a later period, perhaps from Bach's years in Leipzig. The text suggests that it was intended as a kind of farewell cantata for a young scholar returning to his native Ansbach. The work opens with an extensive sinfonia featuring a prominent role for solo flute, which continues alongside the soprano voice in the subsequent movements. The earliest source available, entitled *Cantata a Voce sola* belonged to the famous Bach biographer J.N. Forkel.

Antonio Bertali was Kapellmeister in Vienna — preceding, amongst others, the great violinist-composer Johann Heinrich Schmelzer, upon whom Bertali's music was to have enormous influence. The scale of this *Ciaconna* for solo violin is impressive; the rhythmically syncopated ground upon which it is based is treated to a seemingly endless stream of improvised figurations full of character and bold harmonic gesture, and should certainly be counted as one of the great ground bass violin works of the seventeenth century.

During his time in Weimar, Bach transcribed numerous instrumental Italian concerti for solo keyboard (most notably those examples by Vivaldi and Marcello). The *Italian Concerto*, BWV 971 — which together with the *French Overture*, BWV 831, comprises Part II of the *Clavierübung*, published in 1735 — is perhaps the most significant example of Italianate musical characteristics adopted by a German composer in an original work for solo keyboard. The two-manual instrument for which it was written is employed in a manner clearly designed to distinguish between the equivalent orchestral forces of ripieno and concertino.

— Andrew Arthur



Kapellmeister Literally "Master of the Chapel." In our modern terms, this common Baroque title (held by Bach and many others) encompasses "Bandmaster," "Conductor," and "Ensemble Leader." Often refers to the master of music in a royal court: leader of the orchestra and composer of music for court use.

Wednesday Intermezzo Concert

July 23, July 30 and August 6, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM
on August 5, 2008 at 7:00pm.

Poetic Journey

Franz Schubert

1797-1828

Winterreise, D 911, Op 89 (1827)

set to the poetic cycle *Die Winterreise* by Wilhelm Müller (1794-1827)

Gute Nacht
Die Wetterfahne
Gefror'ne Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann

Sanford Sylvan, *baritone*

David Breitman, *fortepiano*

The Intermezzo Concert Series is underwritten in part through the generosity of Roberta B. Bialek and an anonymous donor. The Wednesday Intermezzo Concerts are underwritten in part through the generosity of Carmel Music Society, Beverly Merrill and Donald and Victoria Slichter.

Program Notes

On 16 January 1822, the young Prussian poet Wilhelm Müller (1794-1827) sent the first twelve poems of his poetic cycle, *Die Winterreise* (The Winter Journey), to the Leipzig publisher of a literary periodical entitled *Urania* for their 1823 issue. Schubert discovered the work at some unknown time, perhaps in late 1826, with what delight we can only imagine; he had already demonstrated an uncanny affinity for Müller's poetry with his first song cycle, *Die schöne Müllerin* (The Beautiful Miller Maid), D 795, composed in 1823.

By sometime in early 1827 — chronological mysteries abound in the genesis of this work — Schubert had set the twelve *Urania* poems as a “closed” cycle, beginning and ending in D minor, entitled simply *Winterreise* — he deleted the definite article for a stronger, starker effect — and then discovered still more poems belonging to Müller's ‘winter journey.’ Perhaps the poet wanted to go beyond the null and void of “*Einsamkeit*” at the end of the *Urania* set, or perhaps he wanted to provide answers to the protagonist's search for self-understanding; whatever the reason, he extended the cycle by double its original length.

The final version of the winter journey appeared in the second anthology of Müller's verses, titled after the first, Poems from the *Posthumous Papers of a Travelling Horn-Player*, Vol. 2: *Songs of Life and Love*, and was published in the poet's native town of Dessau in 1824. Müller by then had re-shuffled the poems into a different order, but Schubert could not duplicate it without disrupting the musical structure already created. Therefore, he simply set the remaining poems in order as a *Fortsetzung* (continuation), or Part II, beginning with *Die Post*. He did however reverse the succession of *Die Nebensonnen* and *Mut* in Müller's cycle, perhaps in order both to “wind down” more gradually at the end and to make evident the musical links between his last two songs. The poet's broken, deliberately discontinuous tale of a soul in travail is thus

different from the composer's, but then, music always “rewrites” poetry in some ways while rendering it glorious service in others.

This is truly a powerful tale, a monodrama sung by a solitary wanderer. The poet adopts as his own the frequently encountered Romantic theme of a spiritual journey by an isolated, alienated protagonist, with a tragic finale in madness or death. But Müller transforms the conventions he borrows. We never know the poetic persona's name, his occupation, or his background; only the stages of his voyage into the self throughout a long winter of the spirit; the journey is more inward than outward, the winter more a metaphorical climate of the soul than a season of the year. The quest to discover why he acts and feels as he does — this is self-analysis long before Freud — is impelled by his rejection in love; the shadowy sweetheart is less important than the wanderer's sense of estrangement from the world and from himself.

His alienation is expressed in deceptively simple words. It was once fashionable to decry Müller as a “naïve” poet, second-rate at best, but critical perception has finally righted itself, and we can see more clearly what is powerful and original in this cycle. Certainly Schubert could; he matched Müller's grim truths with music of the highest inspiration. When the composer first performed what he called “schauerliche Lieder”* for his friends — again, we do not know exactly when — they were dumbfounded and did not know what to think. “I like these songs more than all the rest,” Schubert replied, “and you will come to like them as well.” Indeed we have, although “like” is too pallid a word for the bleakly beautiful experience of Müller's and Schubert's winter journey.

— Susan Youens

*horrifying songs



Thursday Intermezzo Concert

July 24, July 31 and August 7, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM
on August 6, 2008 at 7:00pm.

Festive Brahms

Johannes Brahms

1833-1897

Vier Quartette, Op 92

1. O schöne Nacht
2. Spätherbst
3. Abendlied
4. Warum

Clara Rottolk, *soprano*; Patricia Thompson, *alto*
Ryan Turner, *tenor*; Jeffrey Fields, *bass*

Two Songs for Alto with Viola and Piano, Op 91

1. Gestillte Sehnsucht
 2. Geistliches Wiegenlied
- Sally-Anne Russell, *mezzo-soprano*; Patrick G. Jordan, *viola*;
Holly Chatham, *piano*

Liebeslieder Walzer, Op 52

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

Sally-Anne Russell, *mezzo-soprano*; Clara Rottolk, *soprano*;
Patricia Thompson, *alto*; Ryan Turner, *tenor*; Jeffrey Fields, *bass*
Patrick G. Jordan, *viola*; Holly Chatham, Andrew Megill, *piano*

Program Notes

When music lovers think of Johannes Brahms, they tend to picture an intense and solitary artist, perhaps somewhat gruff and uncompromising; he was the creator, after all, of such profound and serious works as the four symphonies and the Requiem. The music of this afternoon's recital, however, celebrates a less familiar side of the composer, presenting a series of intimate and exquisite miniatures.

Brahms wrote many vocal quartets with piano, a popular genre in late 19th century Vienna. The Op 92 quartets were written in 1884. For *O schöne Nacht* (O lovely night), the first of the set, Brahms returned to the poetry of Daumer. Like the viola songs, it was a gift for a close friend, in this case Elisabet von Herzogenberg. It is a masterpiece in miniature, brilliantly depicting the quiet rapture of beautiful night, vividly painting the moonlight, the shimmer of the stars, the song of the nightingale, and the journey of a shy lover traveling to serenade his beloved. *Spätherbst* (Late Autumn), the second of the quartets, is another exquisitely refined miniature; Brahms finds perfect music to reflect the mist and gloom of the shortening days of fall in Hermann Allmers' text.

Based on a poem by Friedrich Hebbel, *Abendlied* (Evening Song), like *Spätherbst*, depicts a scene of ordinary human life, while hinting at a deeper truth about human mortality. But instead of the haunting sense of loss that pervades the earlier song, *Abendlied* breathes an atmosphere of comfort, gently welcoming the release from life's tempests, both joys and sorrows, into the quiet of sleep. The last of the quartets, *Warum?* (Why?), begins with a Baroque flourish in the piano, bounding energetically upwards to the singer's exclamation of Johann Goethe's poem. A contrasting section, lyrical and elegant, fittingly brings the quartets to a close, describing the power of music to bring the joys of heaven down to earth.

Although far more intimate than the ebullient *Liebeslieder* waltzes, the Two Songs for Alto, Viola, and Piano, Op 91 is also a work of friendship. *Geistliches Wiegenlied* (Sacred Lullaby) was composed in 1863 as a gift for the wedding of one of Brahms' closest friends, the violinist Joseph Joachim. (The composer revised the song in 1864 to celebrate the birth of the Joachims' first child.) The viola begins by playing the music of an old German hymn; the alto answers with a text by Emanuel Geibel, which, like the words of the hymn, depicts Mary asking for help in singing a lullaby to the baby Jesus. Although *Gestillte Sehnsucht* (Stilled Desire) is the first song in the published set, it was the second to be composed. The poem, by Friedrich Rückert, "paints a gentle evening scene in which the whisperings of birds and winds seem to offer relief to the heavy-hearted protagonist," according to Leon Botstein in *The Compleat Brahms*. Brahms composed this song in 1884, after the Joachims had separated; he hoped that the publication of the two songs might help heal the rift between them.

Brahms composed three sets of waltzes, one for piano duet, and two for vocal quartet and four-hand piano. All are quintessential examples of the light-hearted side of the composer. *The Liebeslieder Walzer* (Love-song Waltzes) are comprised of 18 short texts from Georg Friedrich Daumer's *Polydora*, all translations (or imitations) of Eastern European folksongs. That Brahms set these as waltzes is a reflection of his delight in the dances of Johann Strauss Jr. The *Walzer* are also influenced by another of Brahms' idols, Franz Schubert. The directness of Schubert's writing, and his interest in convivial music, written to sing and play with a small circle of friends, were clearly an important inspiration for Brahms' charming waltzes.

— Andrew Megill

requiem A musical composition created for the mass or religious service for a deceased person.

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Friday Intermezzo Concert

July 25, August 1 and August 8, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM
on August 7, 2008 at 7:00pm.

Quintessentials

Franz Joseph Haydn

1732-1809

Quartet in D Minor, "Quintenquartett," Op 76, No 2

Allegro
Andante o più tosto allegretto
Menuet: Allegro-Trio
Finale: Vivace assai

Ludwig van Beethoven

1770-1827

Fugue in D Major for String Quintet, Op 137

Wolfgang Amadeus Mozart

1756-1791

Quintet in D Major, K 593

Larghetto-Allegro
Adagio
Menuetto: Allegretto
Allegro

Cynthia Roberts, Naomi Guy, *violin*

Patrick G. Jordan, Karina Fox, *viola*

Allen Whear, *cello*

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Program Notes

In 1797, Haydn was well into his sixties, at the height of his creative powers and enjoying a reputation as the world's greatest living composer. The Hungarian Count Joseph Erdödy commissioned a set of six new string quartets from Haydn which elicited this reaction from Charles Burney: "I had the great pleasure of hearing your new quartetti (Op 76) well performed before I went out of town and never received more pleasure from instrumental music: they are full of invention, fire, good taste, and new effects, and seem the production, not of a sublime genius who has written so much and so well already, but of one of highly-cultivated talents, who had expended none of his fire before."

The Op 76 quartets, written around the same time as his *Creation*, include several of Haydn's best-known works, some with nicknames acquired over the next century: "Sunrise", "Emperor" and today's "Quinten" (Fifths) quartet. This name is derived from the principal motive of the first movement, which consists of two descending fifths, one outlining the tonic, the other the dominant. Despite having already written some sixty quartets, Haydn seems inexhaustible in his creativity here. Each movement is rich in formal and textural innovations. In the Menuet, the violins pair off against the viola and cello to form a two-part canon. The violins, in octaves, lead off with the others following three beats behind and two further octaves below. The resulting stark quality explains why this is sometimes called the *Hexen-Menuett*, or "Witches' Minuet." The Trio of this movement is the opposite in every way: major, not minor; homophonic, not contrapuntal; phrasing irregular, not strict. The Finale, full of gypsy flair, explores the tension between D Major and D Minor that is a recurring issue throughout the quartet.

To make a fugue requires no particular skill; in my study days I made dozens of them. But the fancy wishes also to assert its privileges, and today a new and really poetical element must be introduced into the old traditional form.

— Beethoven

Even in his youth, Beethoven had been a devotee of the contrapuntal music of J.S. Bach, and he possessed a copy of the Well-Tempered Clavier his entire life. During his so-called late

period, Beethoven turned to the fugue with particular zeal, incorporating it into many major works, including the Ninth Symphony, the *Hammerklavier* Sonata, and of course the *Grosse Fuge*. In 1817 Beethoven composed a *Fugue for String Quintet* as a contribution to the Viennese publisher Haslinger's ongoing project to collect and publish the composer's complete *œuvre* during his lifetime. Like many of Beethoven's late works, it is dense and compact, lasting only 83 bars, but loaded with complex rhythmic interplay and sudden dynamic contrasts.

In his youth, Mozart had been an accomplished violinist. After moving to Vienna he abandoned string playing in public but was known to play the viola in private chamber music readings. Legend has it that both Mozart and Haydn participated in the first performance of the *D Major Quintet* as violists. If not an outright homage, the influence of Haydn is clear in this work. The first movement features a slow introduction, very rare for Mozart but more typical of Haydn. The Larghetto begins with a series of solo arpeggios from the cello, each answered by the ensemble in a chorale texture, hinting at the thematic material to come in the Allegro. A dramatic re-appearance of the Larghetto towards the end of the movement — with some surprising elaboration — is followed by a final statement of the opening Allegro theme. This syntactical sleight-of-hand, where the opening phrase becomes the final phrase, might well have been greeted with a smile of recognition by Haydn.

The Adagio contains some of Mozart's most intricate contrapuntal development and intense emotions, while the Menuetto, especially in the Trio, serves as a counter-balance with its carefree charm. Two versions of the lively Allegro finale theme exist. Mozart's original theme was a descending chromatic line of eight notes. At some point before publication but after Mozart's death, this theme was changed slightly, making the line more diatonic and ordinary, with dips up and down. Until recently, it was assumed that Mozart himself had made these changes and so this is the version considered authentic for the next two centuries. Recent research has cast doubt upon the veracity of this view, and Mozart's original conception has been restored, as you will hear today.

— Allen Whear

fugue A composition (or part of a composition) in which a single, easily recognized theme, called the "fugue subject," is announced by one voice then echoed by others, entering one at a time. Once all voices are in play, they proceed without interruption into an episode of free counterpoint, punctuated from time to time by restatements of the original subject. Many fugues come to an exhilarating close with a series of overlapping entries called a "stretto." The term "fugue" comes from the Latin word *fuga*, meaning "flight."

Saturday Intermezzo Concert

July 26, August 2 and August 9, 11:00am | Sunset Theater, San Carlos and Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM
on July 23, 2009 at 7:00pm.

Viennese Matinee Concertante

Wolfgang Amadeus

Mozart

1756-1791

Concerto for Horn No. 3 in E-flat Major, K 447

Allegro

Romance: Larghetto

Allegro

Christopher Cooper, *French horn*

W.A. Mozart

Selections from *Abduction from the Seraglio* for Wind Octet

(arr. Wendt)

W.A. Mozart

Serenade No. 9, "Posthorn," in D Major, K 320

Adagio maestoso-Allegro con spirito

Concertante: Andante grazioso

Menuetto-Trio I, Trio II

Finale

Catherine Emes, Carolyn Canfield Cole, Marika Holmkvist, Edwin Huizinga,
Elizabeth Stoppels Girk, Cristina Zacharias, *violin*

Meg Eldridge, Nancy Lochner, *viola*

Paul Rhodes, Timothy Roberts, *cello*

Derek Weller, *double bass*

Stephanie McNab, Dawn Loree Walker, *flute*

Roger Cole, Ellen Sherman, *oboe*

Ginger Kroft Barnetson, *clarinet*

Jesse Read, Britt Hebert, *bassoon*

Christopher Cooper, Loren Tayerle, *French horn*

Susan Enger, Leonard Ott, *trumpet*

Kevin Neuhoff, *timpani, percussion*

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Program Notes

Joseph Leutgeb was the outstanding horn player of his time. After serving in Haydn's orchestra at Esterházy, he was later employed in Salzburg, where he became acquainted with the Mozart family, including seven-year-old Wolfgang. After moving to Vienna, he participated in the first performance of *The Abduction from the Seraglio* and found an alternate profession as a cheese monger, with a shop he described as "the size of a snail's shell." Mozart wrote several masterpieces for the horn with Leutgeb's playing in mind, but this high compliment is offset by his apparent delight in practical jokes and insults aimed at the man. The manuscript of an earlier concerto carries the inscription "Wolfgang Amadé Mozart takes pity on Leutgeb, ass, ox, simpleton, at Vienna, 27 March 1783." The *Concerto in E-flat Major*, K 447, like Mozart's others in the genre, is laid out in three movements, but differs in its orchestration by the enriching addition of clarinets. In the rollicking Rondo, in hunting mode, Mozart recalls the horn's rustic origins while fully exploiting its latest technical developments.

In 1781, Mozart wrote to his father about his forthcoming opera, *The Abduction from the Seraglio*, "I have sent you only fourteen bars of the Overture, which is very short with alternate fortés and pianos, the Turkish music always coming in at the fortés. The Overture modulates through different keys; and I doubt whether anyone, even if his previous night has been a sleepless one, could go to sleep over it." Sometime after the opera's successful premiere, Mozart expressed his concern about the potential for unauthorized transcription of this music for Harmonie ensemble, which was at the height of its popularity at that time. (Emperor Joseph officially endorsed such mixed bands of woodwinds and brass for ceremonies, balls and other occasions requiring entertainment music by forming the Royal Harmonie in 1782.) At that time the usual Harmonie instrumentation was for pairs of oboes, clarinets, horns, and bassoons. Arrangements of opera and ballet music were in great demand for such ensembles, and

although Mozart expressed his intent to make his own version of pieces from *Abduction*, it is not clear whether he ever completed the task. The skillful, contemporaneous transcriptions heard today were made by Johann Nepomuk Wendt (1746-1813), oboist in the National Court Theatre Orchestra and the Royal Harmonie. The first and last of today's selections include the "Turkish" music popular in Vienna at the time and an essential flavor in the opera from which they were derived.

To picture a posthorn, you need look no further than any mailbox in Austria or Germany, where this coiled, crescent-shaped, valveless horn announced the arrival of the mail coach for centuries. With a limited number of notes but the ability to project great distances, it had a coded repertoire of its own, like a military bugle. The Serenade which carries its name was the last one Mozart wrote in Salzburg, and it has been suggested that the appearance of the posthorn expresses Mozart's yearning to escape the artistically stifling city of his birth. The seven-movement work was probably intended for graduation ceremonies in August 1779. Later in Vienna, Mozart selected three of the movements to form a symphony, and on another occasion used some of the inner movements to form an independent sinfonia concertante. In that spirit, we offer a selection of four movements that highlight both the symphonic and concertante qualities of the original.

The Serenade begins with a grand symphonic movement worthy of announcing a festive occasion or introducing an opera. The Concertante that follows is indeed a miniature sinfonia concertante featuring the woodwinds in solos and in pairs. The pompous Minuet, enhanced by trumpet and timpani flourishes, has two trios: the first featuring the flute and piccolo, the second the eponymous posthorn. A brief but rousing Finale concludes the work with theatrical flair.

— Allen Whear



Tuesday Foyer Concerts

July 22, 1:00pm; July 29 and August 5, 11:00am | Sunset Theater Foyer, San Carlos and Ninth, Carmel

Fiddlers Three

Giovanni Gabrieli

c.1554-1612

Sonata XXI con tre violini

Giovanni Battista Fontana

d.1630

Sonata No. 16 a tre violini

Giovanni Battista Buonamente

d.1643

Sonata a tre violini (Book 6)

Johann Heinrich Schmelzer

c.1623-1680

Sonata for Three Violins and Continuo

Johann Pachelbel

1653-1706

Canon and Gigue in D Major

Thomas Baltzar

c.1631-1663

Consort for Three Violins

Pavan

Galliard

Henry Purcell

c.1658-1695

Consort for Three Violins in G Minor, Z 752

H. Purcell

Three parts upon a ground, Z 731

Evan Few, Edwin Huizinga, Joseph Tan, *violin*
William Skeen, *cello, viola da gamba*
Daniel Swenberg, *theorbo*

The Tuesday Foyer Concerts are underwritten in part through the generosity of Western Digital Corporation.

Program Notes

In the 1580s, Alfonso II, Duke of Ferrara, assembled a trio of highly accomplished women to sing during private chamber music concerts at his court. Known as the *concerto delle donne*, the ensemble produced a dazzling sound that was entirely new in European music at the time: three high voices, all with equally virtuosic lines, singing intensely wrought harmonies and dissonances. During the next decades, similar trios appeared in other northern Italian courts providing the first opportunities for women to work as professional musicians, and their remarkable sound inspired composers throughout Europe to write instrumental works which captured the brilliant singing of these ladies.

The three Italian works on this program are the closest in style and spirit to the *concerto delle donne*. The writing is very vocal; even in florid passages, as in the Buonamente, we are reminded of virtuosic vocal music by Caccini and Monteverdi. The abundance of rhetorical gestures — from call and response structures to dramatic contrasts and sudden interruptions of phrases — gives the impression that we're not listening to an instrumental piece but rather a madrigal without words.

Italian musicians like Buonamente dominated the musical life at the Habsburg court in Vienna for much of the seventeenth century, but Johann Heinrich Schmelzer caught the attention of the music-loving emperor Leopold I, who showered this baker's son with gifts of money and golden chains (a sign of special favor). Schmelzer was eventually appointed Kapellmeister at the Imperial court, the first Austrian to hold this position in the seventeenth century. He also enjoyed tremendous fame as a violinist. In his *Reise-Diarium*, J.J. Müller called Schmelzer "the famous and nearly most distinguished violinist in all Europe," and while his solo sonatas include idiomatic passage work covering the full range of the instrument, this Sonata for Three Violins avoids such displays of virtuoso technique in favor of a more vocal approach where easy melodies contrast with surprising harmonic turns.

In contrast to this vocal style, the Canon and Gigue by Johann Pachelbel stands as an example of instrumental art in its purest form. In the Canon, Pachelbel combines two contrapuntal

techniques: the ostinato, a two bar bass which forms the foundation for 28 variations, and canon, in which each violin plays the same music separated by two bars. It is, perhaps, one of the most recognizable pieces of music of all time, yet its ingenious structure and the special sound of the three violins inspired by the *concerto delle donne* are wholly obscured in the thousands of versions heard at weddings and in elevators all over the world.

When Thomas Baltzar performed at the house of Roger L'Estrange on 4 March 1656, John Evelyn reports that he "plaied on that single Instrument a full Consort, so as the rest, flung-downe their Instruments, as acknowledging a victory." Such were the astonishing skills of this German violinist that in 1661 he was granted a position in the King's Private Musick with a high salary of £110, and with his appointment, there were now three violinists in the ensemble. He undoubtedly wrote his *Suite in C* for the King's Private Musick. Sadly, Baltzar met an untimely end, as Anthony Wood tells us:

being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary which brought him to his grave.

Henry Purcell's *Pavan in G Minor*, dating from early in his career and also written for the King's Private Musick, clearly draws its inspiration from the Suite by Baltzar. The Pavan seems to have been intended to be part of a larger suite as the pages that follow in the autograph manuscript were left blank. Dating from the same period as the Pavan, *Three parts upon a ground* is a magnificent set of variations over a ground bass. One of Purcell's favorite compositional techniques, the ground bass offers him the opportunity to incorporate a dizzying array of contrapuntal tricks like canon, inversion, and retrograde in a deceptively elegant dance.

—Joseph Tan

sonata Originally, a piece that is sounded (from Latin *sonare*, "to sound") by an instrument, as opposed to a piece that is sung (from *cantare*, "to sing"). In the Baroque period, the word was applied to compositions consisting of several short, contrasting movements performed by from one to six musicians. In the Classical period, it designated a multi-movement piece for a solo instrument, such as the piano, or a solo instrument accompanied by piano.

Friday Foyer Concerts

July 25, 1:00pm; August 1 and August 8, 11:00am | Sunset Theater Foyer, San Carlos and Ninth, Carmel

The Lyrical Lute

Sylvius Leopold Weiss 1687-1750	Allemande and Presto
Anonymous	Aria
Rudolf Straube 1717-1780	The Lass of Peatie's Mill
Johann Heinrich Hasse 1699-1793	Basta così
Jakob Adolf Kleinknecht 1722-1794	Sonata in B-flat Major Allegro moderato e gratiosa Andante ma gratiamente Tempo giusto
Antonio Lotti 1667-1740	Lascia che nel suo viso
Johann Sebastian Bach 1685-1750	Komm, süßes Kreuz
Johann David Heinichen 1683-1729	Se Aquillon from Cantata <i>La Bella Fiamma</i>
Johann Michael Kühnel c.1670-c.1730	Concerto for Lute and Viola da Gamba Allegro Adagio Allegro
	Laura Heimes, <i>soprano</i> ; Patricia Thompson, <i>alto</i> Sumner Thompson, <i>bass</i> ; Daniel Swenberg, <i>lute</i> William Skeen, <i>viola da gamba</i>

The Tuesday Foyer Concerts are underwritten in part through the generosity of Western Digital Corporation.

Program Notes

The typical diet of the lute player during the Renaissance consisted of equal parts transcribed vocal music, dances, improvisatory ricercare* and preludes, and, of course, the accompaniment of singers. As the years passed, from the sixteenth to the eighteenth centuries, lutenists specialized increasingly on purely instrumental music (i.e., the dance suite or sonatas) and/or accompanying vocal music (as a member of the basso continuo). In eighteenth century Germany, vocal music was back on the menu, influenced by opera and Sylvius Leopold Weiss' adaptation of a new cantabile style of lute playing.

This program traces the influence of Weiss and vocal music on the lute's repertoire, from works that he wrote, to arias written for and performed by him, to other arias transcribed into lute solos, to works by students and others under his influence. A typical German baroque lute has thirteen courses (a course is either a single or a double set of strings — either tuned in unison or octaves). Today, we offer a "five-course" sample of the eighteenth century German lute.

It was Sylvius Leopold Weiss who seeded the last and arguably most brilliant flowering of the lute. E. G. Baron, lutenist, contemporary, and author of one of the first lute histories, *Study of the Lute* (1727), wrote of Weiss, "He is the first to show that more could be done on the lute than hitherto thought possible... in expression of emotions, he is incomparable, he has stupendous technique and an unheard of delicacy and cantabile charm... the Weissian manner of playing the lute is considered the best, most sound, galant, and perfect of all." Weiss was the most famous lutenist of his day, and was also the highest-paid instrumentalist in Dresden, home to the greatest court orchestra of Europe. He was a friend and respected colleague of the most important composers, instrumentalists and writers in eighteenth century Germany, among them Bach, Hasse and Mattheson.

The second course of today's sampling is a set of arias transcribed for the lute. Instrumental transcriptions of the latest opera hits were an important and common genre (and continued to be throughout the eighteenth and nineteenth centuries). They were likely used as house music. The anonymous aria is clearly an imitation of an opera aria, if not an actual aria, which remains unidentified. Lutenist R. Straube was a student of J.S. Bach who moved to London. This is his transcription of a Scottish song. J.A. Hasse was the leading opera composer of his day. He was Kapellmeister in Dresden during Weiss' later years. The two seem to have been rather close friends, as Weiss named his son after Hasse and his famous

diva wife, Faustina. These arias (along with another collection of accompaniments) were arranged for solo lute by a student of Weiss and noble diplomat, Friedrich Wilhelm Raschke.

The third course takes us to the post-Weiss world, and to the court of Wilhelmine of Bayreuth. Frederick the Great's sister, Wilhelmine, was an avid lute player, who had corresponded and studied with Weiss. She wrote, "the famous Weiss, who excels so greatly at the lute, that he never had an equal and that those who come after him will have only the glory of imitating him." Wilhelmine's court boasted the largest and best collection of lutenists who would develop the Weissian and post-Weissian styles and techniques through the *Galant*, *Emfindsamer* and Classical styles. J. Kleinknecht was Wilhelmine's Kapellmeister. His sonata for lute exemplifies the mid-to-late eighteenth century Bayreuth lute style.

We turn now to arias with the lute in the role of obbligato instrument. Such arias appear quite frequently in the operas and oratorios in eighteenth century Germany and Austria. The Lotti aria *Lascia che nel suo viso*, from his opera *Teofane*, was performed by Sylvius Weiss in Dresden, on the occasion of August the Strong's wedding. Weiss refers to this aria in a letter to the famous music critic and theorist Johann Mattheson. Weiss wrote, "I did have an aria *con liuto solo*, at the nuptial celebrations, with the famous Bercelli, which is said to be quite effective... the aria was brilliantly written for the instrument." The scoring of the lute as the obbligato instrument in *Komm, süßes Kreuz* comes from J.S. Bach's first version of the *St. Matthew Passion*. Bach later rewrote/re-orchestrated this aria, at a time when no lute players were working in Leipzig. J.D. Heinichen was Kapellmeister early in Weiss' tenure at Dresden. *Se Aquillon* comes from the cantata *La Bella Fiamma* for alto, theorbo and basso continuo.

Today's program concludes with a concerto by J.M. Kühnel for lute and viola da gamba, with basso continuo. This ensemble is part of a vast and little-known repertoire of chamber music for the baroque lute and other instruments. Concerto, in this case, seems to refer to the style or form of the composition — alternations of unison writing and soloistic material. It is a charming example of the *galant* style, easy-going, sweet and fun. Since it has more calories than protein we serve it last, as dessert.

— Daniel Swenberg

*The ricercar is an imitative precursor to the Baroque fugue, a contrapuntal "study" equivalent to the vocal motet of its time.

Tuesday Twilight Concert No. 1

July 22 and August 5, 6:00pm | Carmel Mission Basilica, Rio Road, Carmel

This concert will be broadcast on KUSP 88.9 FM
on July 22, 2009 at 7:00pm.

Soprano, Trumpet and Organ

Claude Gervaise

16th Century

Four Renaissance Dances for Trumpet and Organ

- Pavane
- Branle de Bourgogne
- Branle gai
- Allemande

Tarquinio Merula

1590-1665

Gaudeamus omnes

Georg Friedrich Handel

1685-1759

Suite in F Major for Keyboard, HWV 427

1. Adagio
2. Allegro

Claudio Monteverdi

1567-1643

Dolcissimo Uscignolo, SV 161, from Madrigali Guerrieri et Amorosi libro ottavo 1638

Jean Langlais

1907-1990

Three Choral Preludes for Trumpet and Organ

- Vater unser im Himmelreich
Jesu meine Freude
Lobe den Herren

Monteverdi

Exulta filia Sion, SV 303, from Arie de diversi, 1624

G.F. Handel

Suite in F Major for Keyboard, HWV 427

3. Adagio
4. Allegro

Alessandro Scarlatti

1660-1725

Two arias for soprano, trumpet and organ

- In Terra la Guerra
Vaga Cintia adorata from Endimione e Cintia

G.F. Handel

Suite in F Major for Keyboard, HWV 427

5. Courante
6. Menuet I/II

G.F. Handel

Let the Bright Seraphim from Samson

Susan Consoli, soprano
Wolfgang Basch, trumpet
Michael Beattie, organ

Program Notes

The Parisian Claude Gervaise composed numerous original instrumental dances and vocal chansons and was an important editor of many contemporary instrumental collections. The 1588 treatise *Orchésographie* by Thoinot Arbeau is a valuable source of information on dances of the 15th and 16th centuries. He defines the *pavane* as a duple-meter dance consisting of two single steps and one double step forward, followed by two single steps and one double step backward. Arbeau lists four types of *branle*, a popular line or circle dance with sideways steps. The two represented in today's program are the *Branle de Bourgogne*, a lively dance in irregular meters, and the *Branle gai*, a very lively dance in triple meter. Arbeau describes the *Allemande*, a couple's dance in duple meter originating in Germany, as a "plain dance of a certain gravity."

Tarquinio Merula was a native of Cremona, to which he frequently returned following brief appointments in nearby Lodi, Bergamo, and his most far-flung appointment, as *organista di chiesa e di camera* to King Sigismund III in Warsaw. He was an accomplished organist and violinist who composed vocal and instrumental music with equal success, influenced by his Venetian predecessors Monteverdi and Gabrieli. *Gaudemus omnes*, originally set for soprano, violin and basso continuo, demonstrates his skill in employing progressive harmonies and instrumental techniques within a traditional sacred text.

The growing demand for printed editions of Handel's music caused him to supervise the 1720 publication of his *Suites de Pièces pour le Clavecin*, Première Volume. This edition included a preface from the composer that stated, in part:

I have been obliged to publish Some of the following lessons because Surreptitious and incorrect copies of them had got abroad... I will Still proceed to publish more reckoning it my duty with my Small talent to Serve a Nation from which I have receiv'd so Generous a protection.

Pirated editions were rampant in this time before copyright protections existed, and Handel undoubtedly wished to nip this practice in the bud. Among the suites in this collection,

the F Major stands apart for being laid out in the *sonata da chiesa* pattern, alternating slow and fast movements without necessarily adhering to the traditional sequence of dance movements. As to whether these keyboard suites are more suited to the harpsichord or the organ, it might be worth recalling an anecdote about Handel's early years in Italy. In Rome, Cardinal Ottobone, hearing of Handel's considerable skills on the harpsichord, sought to bring him together with Domenico Scarlatti, Handel's contemporary, in a "trial of skill." In the Cardinal's words:

It has been said some gave the preference to Scarlatti. However, when they came to the Organ there was not the least pretence for doubting to which of them it belonged. Scarlatti himself declared the superiority of his antagonist, and owned ingenuously, that till he had heard him upon this instrument, he had no conception of its powers.

Despite being blind from the age of two, Jean Langlais went on to achieve the *première prix* in organ at the Paris Conservatoire, where he also studied composition with Paul Dukas. A virtuoso at organ improvisation and a prolific composer, he also achieved renown as a teacher. His works usually contain a religious connection, and his output includes a handful of works for trumpet and organ.

Master of the Italian Baroque opera and composer of some 800 cantatas, Alessandro Scarlatti wrote relatively little purely instrumental music. The trumpet appears in several of his cantatas and operas, and in a unique set of seven arias for soprano, trumpet and continuo. Originally believed to be excerpted from larger works, it is now assumed that these are all self-contained arias in the *da capo* style. Most likely, they were written when Scarlatti was in Rome — a view supported by some of the texts' references to the Tiber River — and intended either for a fine trumpet player or for a patron who employed one. The trumpet's range compliments the soprano and is called upon frequently to engage in dialogue with the voice.

— Allen Wheat

The *Soprano, Trumpet and Organ Twilight Concert* is underwritten in part through the generosity of Noland Hamerly Etienne & Hoss, Posh at Carmel Plaza and David and Julie Nee.

Tuesday Twilight Concert No. 2

July 29, 5:30pm | All Saints Church, Dolores and Ninth, Carmel

Carmel Bach Festival Youth Chorus
John Koza, director

This concert will be broadcast on KUSP 88.9 FM
on July 21, 2009 at 7:00pm.

The Art of the Song

Orazio Vecchi 1550-1605	<i>Fa una canzone</i>
Claude de Sermisy c.1490-1562	<i>Tant que vivrai</i>
John Bennet 1570-1615	<i>Weep o mine eyes</i>
Thomas Weelkes 1575-1623	<i>Hark all ye lovely saints</i>
Georg Friedrich Handel 1685-1759	<i>Music, spread thy voice around</i>
Johannes Brahms 1845-1897	<i>O süßer Mai</i>
J. Brahms	<i>In stiller Nacht</i>
J. Brahms	<i>Die Mainacht</i> (arr. Frackenpohl)
J. Brahms	<i>Der Abend</i>
Benjamin Britten 1913-1976	<i>Lift Boy</i>
Andre Thomas b. 1952	<i>Keep Your Lamps</i>
Randall Thompson 1899-1984	<i>Choose Something Like a Star</i>
F. Rubtsov b.1958	<i>Veniki</i>
	Pauline Troia, piano

The Art of the Song Twilight Concert is underwritten in part through the generosity of Graniterock and the Robert and Virginia Stanton Endowment Fund of the Community Foundation for Monterey County.

Program Notes

Fa una canzone is a playful madrigal for four voices written by Orazio Vecchi, a priest who lived in Modena, Italy all his life serving as maestro di cappella and later mansionario at Modena Cathedral and canon at Correggio Cathedral. In 1604 he was dismissed from his duties at the cathedral for disregarding the bishop's admonition to cease directing music at the Cathedral convent. Vecchi was greatly admired for his madrigals and canzone.

Tant que vivrai is a French chanson written by Claudio de Sermisy, a cleric at the Saint-Chapelle in Paris and a renowned composer of the early 16th century. He was a singer in the private chapel of Louis XII, and may have traveled abroad with the King's chapel. A number of his chansons, masses and motets were published in contemporary collections.

Weep o mine eyes is a well-known madrigal of English composer John Bennet, probably based on John Dowland's *Lacrimae Pavan* (Flow, my tears). Bennet wrote mostly church music. This is an excellent example of a madrigal in polyphonic style. Although *Hark all ye lovely saints* resembles a madrigal, it is technically a ballett, a genre modeled after the Italian balletto.

English composer Thomas Weelkes utilizes "fa-la-las," an English madrigal tradition in homophony as well as counterpoint. Weelkes was organist at both Winchester and Chichester Cathedrals until dismissed for drunkenness. He was one of the great English madrigalists, occasionally using chromatic progressions in harmony that were far ahead of his time.

Music, spread thy voice around is from the oratorio *Solomon*, of 1748, by George Frideric Handel. The librettist is unknown. The oratorio is in three acts: *Music, spread thy voice around* takes place in Act III, sung by Solomon and the Israelites to the Queen of Sheba, showing her how lovely everything is within the court, including the music.

O süßer Mai (O sweet May) is from six *Lieder und Romanzen*, Op 93a, for mixed chorus, written circa 1883. Music historian Malcom MacDonald writes, "...the unfailing beauty and close integration of melody and harmony avoid any sense of routine: the music is clearly deeply felt... the long drawn out final cadence of *O süßer Mai* has a melting beauty remarkable even for Brahms."

In stiller Nacht (In silent night) is from *Deutsche Volkslieder*, Book 2, which Brahms published in 1864. MacDonald says, "He brought to bear a lifetime's experience in dealing with folk-

song material, to create highly personal works of art... intended as a summation of what he considered the choicest folksongs: not necessarily the most authentic ones, but the most beautiful, the most affecting, the most stimulating to creative endeavor."

Die Mainacht (The May night) is from four *Gesänge*, published in 1868, for soloist and piano and arranged for chorus by Arthur Frackenpohl. The original text is by Ludwig Höltz.

Der Abend (The Evening) is the second song from *Drei Quartette*, Op 64, intended to be sung by a quartet with piano. MacDonald says the text is set as a "male/female dialogue for Apollo and Thetis with the piano accompaniment mimicking the step of the sun god's horses; there is a moment of pure magic as the horse stops (the piano falls silent) and drinks cooling draughts from the sea in long female-voice phrases."

Lift Boy, by the great British composer Benjamin Britten, is a roller-coaster ride in its rhythmic drive and, especially, the piano accompaniment. Britten wrote many pieces for young people: *Psalm 150*; *St. Nicholas*; *A Ceremony of Carols*; *The Little Sweep* and, of course, *The Young Person's Guide to the Orchestra*. Britten encouraged young musicians with these words: "When you leave school and there's no one to chase you to practice the recorder, don't forget about it altogether. Go on playing, go on singing. Doesn't matter what kind of music — it can be old or new or sad or gay — but go on trying."

Keep Your Lamps is a spiritual arranged by contemporary American composer and choral conductor André Thomas. The song quotes Luke 12:35, "Keep your lamps trimmed and burning, for the time is coming nigh." Mr. Thomas is Director of Choral Activities at Florida State University.

Choose Something Like a Star by the great American composer Randall Thompson comes from the choral suite, *Frostiana*, setting five poems of Robert Frost. This exquisite pairing of uplifting poetry and lyric music ennobles the human spirit for singer and listener alike. Mr. Thompson was the director of the Curtis Institute of Music as well as professor at his alma mater, Harvard University. Though he composed symphonies, songs, operas and instrumental works, he is best known for his choral compositions.

Veniki is a Russian tongue-twister to be sung as fast as possible. It is a nonsense folk song that merely describes the sweeping of brooms.

—John Koza

Wednesday Twilight Concert No. 1

July 23, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM
on July 28, 2008 at 7:00pm.

Cantatas "A quattro"

Johann Sebastian Bach

1685-1750

Cantata BWV 163, *Nur jedem das Seine*

ARIA: *Nur jedem das Seine*
RECITATIVE: *Du bist mein Gott*
ARIA: *Lass mein Herz die Münze sein*
RECITATIVE: *Ich wollte dir, o Gott*
DUET: *Nimm mich mir und gieb mich dir*
CHORALE: *Führ auch mein Herz und Sinn*

J.S. Bach

Cantata BWV 167, *Ihr Menschen, rühmet Gottes Liebe*

ARIA: *Ihr Menschen, rühmet Gottes Liebe*
ARIA: *Gelobet sei der Herr Gott Israel*
DUET: *Gottes Wort das trüget nicht*
RECITATIVE: *Des Weibes Samen kam*
CHORALE: *Sei Lob und Preis mit Ehren*

Kendra Colton, *soprano*

Sally-Anne Russell, *mezzo-soprano*

Thomas Cooley, *tenor*

Sumner Thompson, *bass*

Roger Cole, *oboe*

Evan Few, Elizabeth Stoppels Girko, *violin*

Meg Eldridge, *viola*

Paul Rhodes, Timothy Roberts, *cello*

Derek Weller, *bass*

Michael Beattie, *organ*

The Cantatas "A Quattro" Twilight Concert is underwritten in part by
GrowthPoint Technology Partners and Jean L. Brenner.

Program Notes

In 1708, Bach was offered a position in the *Capelle und Kammermusik* of Wilhelm Ernst, Duke of Weimar. Composing very little vocal music during his first few years at Weimar, he concentrated largely on keyboard works. After being promoted to Konzertmeister in 1714, he assumed responsibility for producing a cycle of sacred cantatas. Cantata BWV 163, *Nur jedem das Seine* was written for the twenty-third Sunday after Trinity and first performed in Weimar on November 24, 1715. Bach benefited by the presence of Salomo Franck, the director of the mint and a gifted poet who supplied the text for the first five movements of this cantata and several others. The text of the final chorale is derived from Johann Heermann (1630).

It is fitting that Bach's librettist was also the director of the mint, since much of the text concerns paying taxes and tribute. The Gospel in question concerns Jesus being questioned by the Pharisees as to whether it was "lawful to give tribute unto Caesar." Jesus points to a Roman coin and replies, "render therefore unto Caesar the things which are Caesar's and unto God the things that are God's." In the opening tenor aria, one is admonished to pay one's taxes but to reserve one's heart for God. The bass aria *Lass mein Herz* has one of Bach's most unusual instrumental accompaniments, with two obbligato cellos and basso continuo. In this rich texture of low voices the image of coins being minted is symbolically linked to the heart, "let my heart the coinage be..." while the cellos toil away in sixteenth notes as if in a foundry. In contrast to this low, earthly realm, the soprano and alto recitative and aria look heavenward. In the aria, the lyrical soloists are accompa-

nied by the upper strings playing the chorale tune *Meinen Jesum lass ich nicht*. The closing chorale is in the spare style similar to congregational singing. Bach's own score included just the figured bass line, with these words: *Choral. Simplicie stylo.*

Cantata BWV 167, *Ihr Menschen, rühmet Gottes Liebe* was written for the feast of John the Baptist and was first performed during Bach's initial year in Leipzig on June 24, 1723. The librettist is unknown. The cantata begins with a lilting aria for tenor and strings, with long vocal melismas on the word *preiset* (praise). In the alto recitative, the coming of John is compared with the coming of Jesus. When the text mentions the hope of being guided to paradise, the recitative becomes an arioso, with a flowing accompaniment in the continuo.

The da capo aria *Gottes Wort* is a melancholy duet for soprano and alto with oboe obbligato, containing textual references to the fall from Paradise. The middle section engages these forces in a lively three-part canon. A bass recitative calls for a hymn of praise, setting up the final chorale, *Sei Lob und Preis mit Ehren*, a joyous accompanied chorus with elaborate orchestral ritornelli. A possible explanation for this reversal of Bach's more typical cantata sequence — start with a large chorus, end with a simple chorale — is that this cantata may have been intended for the second half of the service, following the sermon, thus justifying a more festive ending.

— Allen Whear

basso continuo The foundation of ensemble music in the Baroque era is the "continuous" bass line. The word "continuo" used alone may also be used informally to refer to the musicians who perform this part. At least two musicians are required in most cases — one to play the bass line on a melody instrument — cello, bass viol, double bass or bassoon — the other to play an instrument capable of producing chords — an organ, harpsichord, or theorbo (bass lute). This performer filled in the harmonies indicated by numbers written above or below the bass line.

Wednesday Twilight Concert No. 2

July 30, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM
on August 4, 2008 at 7:00pm.

Bohemian Delight

Jan Dismas Zelenka

1679-1745

Trio Sonata No. 2 in G Minor

Andante

Allegro

Andante

Allegro

Antonin Dvorák

1841-1904

Serenade for Winds in D Minor, Op 44

(arr. Nicholas Ingman-Czech Nonet)

Moderato, quasi marcia

Minuetto (Tempo di Minuetto)

Andante con moto

Allegro molto

Dawn Loree Walker, *flute*

Neil Tatman, Ellen Sherman, *oboe*

Ginger Kroft Barnetson, *clarinet*

Jesse Read, *bassoon*

Christopher Cooper, *French horn*

Catherine Emes, *violin*

Patrick G. Jordan, *viola*

Margaret Jordan-Gay, *cello*

Kristin Zoernig, *double bass*

Yuko Tanaka, *harpsichord*

The *Bohemian Delight* Twilight Concert is underwritten in part by
Pebble Beach Company and Bob and Leslie Mulford.

Program Notes

Jan Dismas Zelenka is one of the most important yet relatively unknown of all baroque composers.

His style is quite distinctive — a unique blend of Germanic counterpoint, operatic lyricism, technical virtuosity and Bohemian folk elements — occasionally seasoned by quirky humor. His accomplishments earned him the respect of Bach and all of his musical contemporaries, if not always that of his employers.

Zelenka was born in a small town in Bohemia, the son of a local organist and cantor who was his first teacher. In Prague he studied at the Collegium Clementinum, a Jesuit institution, where his first known compositions were performed. Meanwhile in Dresden, events of enormous consequence to the arts were taking place. In 1694, the Elector of Saxony, Friedrich August, converted to Catholicism in order to qualify as King of Poland. His sixty-year reign was a golden age in Dresden not only for music, but for art and architecture as well. This change of regime had an important impact on the musical world, since a new demand for Catholic liturgical music needed to be met in this otherwise Lutheran environment. Within a few years, many musicians from Bohemia were imported, including František Benda and Zelenka, who was appointed to the court as a violone player about 1710. Although he maintained close ties with his native Bohemia and would be enriched by travel abroad, he would remain in service to the Dresden court for the rest of his life.

Zelenka flourished in this rarified musical environment, which boasted an orchestra of virtuosi including such luminaries as the violinist Johann Georg Pisendel (who became his "bosom friend," according to Telemann) and the lutenist Silvius Leopold Weiss. He wrote vast amounts of sacred vocal music and took opportunities to study counterpoint in depth with the famous master J.J. Fux in Vienna.

When the Dresden opera was disbanded in 1720, greater attention was paid to instrumental music and it is probable that Zelenka's Six Sonatas, ZWV 181, were composed during this period. All but one of these is for two oboes, bassoon and

continuo. The use of the double bass as the continuo instrument permits the bassoon to remain master of its domain.

For the rest of the eighteenth century, Bohemia continued its tradition of exporting its most talented musicians to the great musical centers of Europe. With the Romantic movement of the next century came the rise of nationalism, and leading composers such as Bedřich Smetana and Antonín Dvořák turned to native folk music as sources of inspiration and pride. Dvořák's *Serenade, Op 44*, reflects this new trend while simultaneously looking back to the centuries-old tradition of outdoor serenades by wind ensembles known as *Harmoniemusik*. Dvořák conducted the first performance in 1878, when he was just beginning to attract attention abroad, largely due to his endorsement by Hanslick and Brahms.

Dvořák's original instrumentation for ten winds with cello and contrabass, bears some resemblance to Mozart's "Gran Partita." Today's performance is of a transcription for string and wind nonet by Nicholas Ingman, a member of the renowned Czech Nonet. The choice of instruments matches that of the prototype *Grand Nonetto* by Louis Spohr, which was heard on Carmel's *Twilight* series one year ago.

As with many serenades of the eighteenth century, Dvořák's begins with a march. The Menuetto that follows draws upon two Bohemian dances. The principal part of this movement is called a *sousedská*. Dvořák also wrote a *sousedská* for solo piano which he called *Grandpa dances with Grandma*; this explains everything about its character. The contrasting trio section of the Menuetto is a *furiant*, much livelier and full of cross-rhythms. The Andante con moto begins with broad, lyrical melody based on a rising fourth (like most of the tunes in this serenade), riding on a gently rolling bass line, punctuated by syncopated inner voices. At times, this movement approaches symphonic proportions in its development of the various motives, while maintaining a Romantic spirit. The Allegro molto finale returns us to vivacious folk dancing, its high spirits concealing a masterful structure which includes pastoral interludes and a reprise of the march tune from the first movement, before the exhilarating coda takes flight.

— Allen Whear

partita A suite of movements, usually for solo instrument, representing dances popular during the Baroque era. The typical order of movements — Prelude, Allemande, Courante, Sarabande and Gigue, each with its own musical personality — resulted in vivid contrasts from one movement to the next.

Wednesday Twilight Concert No. 3

August 6, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM
on July 19, 2009 at 7:00pm.

Grounds for Music: *Passacaglias, Follias, Divisions of the Spoils*

(with quotes from "Roger North on Music")

Johann Heinrich von Schmelzer
1623-1680

Sonata Quarta, in D Major, from Sonatae unarum fidium

Dieterich Buxtehude
1637-1707

Ciaconna in C Minor, BuxWV 159

Heinrich Ignaz Franz Biber
1644-1704

Sonata No. 16, "Passacaglia," from the *Mystery Sonatas*

Johann Sebastian Bach
1685-1750

Passacaglia in C Minor, BWV 582

H. Biber

Sonata No. 6 in C Minor from Sonatae

Elizabeth Wallfisch, violin
Andrew Arthur, harpsichord

The *Grounds for Music* Twilight Concert is underwritten in part by Jane V. Shedlin.

Program Notes

A ground is a phrase used repeatedly as a bass line. In its earlier form, developed in the 13th and 14th century the ground or basso ostinato never varied in harmonization or pitch, from beginning to the end.

— Arnold Dolmetsch

In 1660, one musical traveler referred to Johann Heinrich Schmelzer as “nearly the most eminent violinist in all of Europe.” Schmelzer’s *Sonatae unarum fidium* of 1664 was the first collection of sonatas for violin and basso continuo to be published by a German-speaking composer. Schmelzer was certainly the foremost Austrian composer of instrumental music of his day, and had an important influence on the Austrian violinist and composer Heinrich Ignaz Franz Biber, believed to have been one of Schmelzer’s students. The Sonata Quarta, for a single violin, uses as its *ground/fundament* the interval of a fourth, each note dropping to the next in a falling major key. It is the sweetest of fourths, the sixth that is in the violin the noblest, and the octave is pure and thus empty.

Biber was born in Wartenberg, Bohemia. He received his first position in 1668 as musician to the court of Archbishop Karl Liechtenstein-Kastelkorn at Olmütz. On a visit to Innsbruck he met the famous violinmaker, Jakob Stainer, who mentioned him in a later document as “the outstanding virtuoso Herr Biber.” He was first a violinist at the castle of Kroměříž then at the Salzburg court where, in 1684, he became Kapellmeister and spent the rest of his colorful life.

Biber’s prolific output shows a predilection for canonic use and harmonic diapason* that pre-date the later baroque works of Johann Pachelbel and J.S. Bach. He clearly was an outstanding violin virtuoso and is now best known for his violin works, many of which employ scordatura**. In his employ as Kapellmeister, Biber also wrote a great deal of choral and chamber music, concertos, operas and a number of more well-known pieces such as the *Nightwatchman Serenade* and *Harmonia Artificiosa*. A work currently attributed to him (formerly attributed to Orazio Benevoli) is the *Missa Salisburgensis*,

an astonishing polyphonic setting of the mass for fifty-three independent voices. This sonata is unique in that the player is required to change tuning within the space of one bar, by dropping the E string down a tone to D. The Passacaglias are hypnotic and exquisite.

— Elizabeth Wallfisch

The ostinato organ works of Buxtehude (specifically in this case, sets of variations upon a repeated bass line) consist of the two *Ciaconnas*, BuxWV 159 and 160, in C Minor and E Minor respectively, and the *Passacaglia in D Minor*, BuxWV 161, all three of which are contained within the *Andreas Bach Buch*, which is the most important source of Buxtehude’s music to survive from the Bach circle. The nineteenth century Bach biographer and musical editor Philipp Spitta wrote of these three works that “for beauty and importance [they] take the precedence of all the works of the kind at the time, and are in the first rank of Buxtehude’s compositions.” Of these three works, BuxWV 161, in particular, has often been singled out as an obvious point of inspiration for Bach’s momentous Passacaglia in C Minor, BWV 582 (also found in the *Andreas Bach Buch*).

— Andrew Arthur

*diapason = a burst of sound

**scordatura = temporary retuning away from the common practice

ostinato A short melody or phrase that is constantly repeated in the same pitch.

Candlelight Concert No. 1

July 20, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

Baroque Banquet

Johann Sebastian Bach

1685-1750

Trio Sonata in G Major, BWV 1039

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Carl Philipp Emanuel Bach

1714-1788

Sonata in E Major, "Prussian," for Solo Harpsichord Wq 48, No 3

Poco allegro
Adagio
Presto

Georg Philipp Telemann

1681-1767

Quartet in D Minor, "Tafelmusik," for Bassoon, Two Flutes, and Continuo

Andante
Vivace
Largo
Allegro

Stephanie McNab, Dawn Loree Walker, *flute*

Jesse Read, *bassoon*

William Skeen, *cello*

Yuko Tanaka, *harpsichord*

The Baroque Banquet Candlelight Concert is underwritten in part through the generosity of Tiffany & Co. and Helen and Paul Baszucki.

Program Notes

Although the trio sonata was one of the most popular genres of the baroque era, there are relatively few surviving examples by J.S. Bach. Among this select group is the Sonata in G Major, BWV 1039, once thought to have been written during Bach's service at Cöthen, his most productive period for instrumental music. Its rich mix of stylistic traits, however, points to a later time of authorship, probably at Leipzig. At some point, Bach arranged the work for viola da gamba with harpsichord obbligato, the form in which it is probably best known. Outwardly resembling a Corellian *sonata da chiesa* — with alternating slow and fast movements — the touch of a German master of counterpoint can be heard in the complex interplay of voices, particularly in the fast movements.

— Allen Whear

Carl Philipp Emanuel Bach was a staunch advocate of the *empfindsamer Stil*, meaning sensitive style. He expressed a variety of deeply felt emotions in his compositions and achieved these expressions through sudden or unusual modulations, unpredictable phrases, unexpected turns of melody and frequent changes of dynamics. This was in stark contrast to the baroque doctrine of *Affekt*, in which a movement would have the same affect, or emotion throughout. C.P.E.'s favorite keyboard instrument was not the harpsichord but the much quieter, more intimate clavichord. The clavichord is capable of producing delicate dynamic shadings unlike the harpsichord. However, with the two-manual harpsichord, it is possible to come very close to C.P.E.'s ideal dynamic changes. The Six Prussian Sonatas, written 1740-42, are dedicated to Frederick the Great. The first movement of the *Sonata in E Major* is in binary form. It begins with a highly lyrical theme. Instead of an anticipated second theme, the opening theme is re-stated in E Minor, from which unexpected events unfold. The through-composed* second movement is somber and beautiful and embraces the baroque-style *Affekt*. The playful third movement is reminiscent of Domenico Scarlatti's sonatas and surprises us with some unpredictable pauses.

— Yuko Tanaka

C.P.E. Bach mentions his father's esteem for Telemann in a letter, adding, "In his younger years he was often with Telemann, who also held me at my baptism." Telemann was C.P.E. Bach's godfather, which accounts for their sharing the middle name Philipp. When Telemann died in 1767, C.P.E. Bach succeeded him as Kantor and Musikdirektor in Hamburg. Four decades earlier, when the position of Kantor in Leipzig became available, it was first offered to Telemann, then Graupner, both of whom turned it down. Leipzig reluctantly settled for its third choice, J.S. Bach!

A significant factor in Telemann's relatively greater renown during the eighteenth century was his entrepreneurial publishing activity. Apart from the Paris Quartets, his most successful enterprise was his series of musical portfolios that he called *Musique de Table*, or *Tafelmusik*. A literal translation turns out as "table music" but a more poetical one would be "musical banquet." *Tafelmusik* was a well-known term for music intended for feasts, banquets and festive occasions. Each of Telemann's collections is comprised of an orchestral overture and conclusion framing a quartet, a concerto, a trio and a solo. Telemann's subscriber list includes musicians and amateurs from many foreign countries, including a "Mr. Hendel, Docteur en Musique, Londres." Handel is known to have borrowed several themes from Telemann's *Tafelmusik*, an act that should be viewed as homage rather than plagiarism! The four-movement Quartet in D Minor from *Tafelmusik II* is scored for two flutes, bassoon and continuo. An alternate scoring for recorder in place of bassoon is indicative of the agility required for this independent, obbligato part. An expansive, lyrical Andante is followed by a Vivace in concerto style. The Largo is a pastoral *sicilienne* in A Minor, followed by a dramatic Allegro finale, which includes an interlude in D Major that feels slower because of its reduced harmonic tension and gentle character.

— Allen Whear

*Avoids literal repetitions

obbligato A solo instrument featured prominently in an aria or other ensemble work, partnering equally with the solo voice.

Candlelight Concert No. 2

July 27, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

Classic Inventions

Ludwig van Beethoven

1770-1827

Sonata in G Minor for Piano and Violoncello, Op 5, No 2

Adagio sostenuto e espressivo—Allegro molto più tosto presto
Rondo: Allegro

Wolfgang Amadeus Mozart

1756-1791

Piano Quartet in E-flat Major, K 493

Allegro
Larghetto
Allegretto

David Breitman, *fortepiano*
Cynthia Roberts, *violin*
Patrick G. Jordan, *viola*
Allen Whear, *cello*

The *Classic Inventions* Candlelight Concert is underwritten in part through the generosity of
Tiffany & Co. and Ann and Glen Hiner.

Program Notes

One of the many significant musical developments of the eighteenth century was an increase in the amount of chamber music with keyboard instruments in an obbligato as opposed to continuo role. This development was enhanced by stylistic changes that hastened the abandonment of the *basso continuo* in general. The second half of the century also saw technical improvements and the ever-increasing popularity of the pianoforte. First Mozart and then Beethoven spent significant portions of their careers as public performers on that instrument. The two works heard this evening could be considered inventions, or musical prototypes, since each represents the first masterpiece of its respective genre.

Friedrich Wilhelm II was crowned King of Prussia in 1786, succeeding his flute-playing uncle, Frederick the Great. The esteemed tradition of music at court in Potsdam was continued, but the new emphasis would be on the violoncello, the favored instrument of the new king. Haydn, Boccherini and Mozart were among those who dedicated music to this cello-playing monarch. Beethoven outdid them all with his offering: he invented a new type of sonata, for piano and violoncello. In 1796, Count Lichnowsky of Vienna asked Beethoven to accompany him on a trip to Berlin — by way of Prague, Dresden and Leipzig — retracing the route he had taken with Mozart seven years earlier. Seeing at once an opportunity to ingratiate himself with Friedrich Wilhelm, show off his virtuosity on the piano, and create something altogether new, Beethoven wrote and performed the two sonatas of Op 5 at court with Jean-Louis Duport, a member of the king's entourage and one of Europe's most famous cellists.

The *Sonata in G Minor* begins with a dark Adagio introduction, emphasizing the cantabile character of the cello, while it shares melodic material in dialogue with the piano. A level of dramatic tension is achieved toward the end by the prolongation of unresolved chords, followed by pregnant silences. The Allegro which follows is in sonata form with a structural

innovation unique to Beethoven (also found in many of his later works), an extensive coda containing further development of earlier themes, hinting at even further possibilities, before ending decisively in G Major. The jovial Rondo that concludes the sonata is the complete antidote to the drama and angst of the first two movements.

In 1785, the Viennese publisher Franz Anton Hoffmeister commissioned Mozart to write three quartets for piano and strings. The first, the now famous *Quartet in G Minor*, was issued in December of that year. Mozart's opera *The Marriage of Figaro* had its successful premiere the following May, and shortly thereafter he completed the *Piano Quartet in E-flat Major*. Sales of the first quartet had been disappointing, however, and Hoffmeister abandoned the project, admonishing Mozart to "Write more popularly, or else I can neither print nor pay for any more of yours!" Artaria took over publication of the two quartets, and the projected third was never written. But fortunately for posterity, Mozart did not heed Hoffmeister's advice, and did not "dumb down" his brilliant imagination.

While it might be argued that precedents for quartets with keyboard and strings did exist in the works of J.C. Bach and Johann Schobert, these did not yet put the four instruments on an equal footing. The accompanied sonata and the piano trio were the most popular keyboard chamber music forms in Vienna in Mozart's time. By applying his significant experience with those types of compositions as well as with string quartets and piano concertos, Mozart's novel contributions defined for the first time the piano quartet genre as we know it. Alfred Einstein once called the *E-flat Major Quartet* "a flawless masterpiece." Throughout the piece, one can only marvel at the variety and originality of textures, the expert manipulation of sonata and rondo forms and the rich, lyrical melodies which seem to have been spun effortlessly.

— Allen Whear

coda A passage at the end of a movement or composition that brings it to a formal close.

rondo A musical composition having a refrain that occurs at least three times in its original key between contrasting couplets.

Candlelight Concert No. 3

August 3, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

The Grand Masters

Johann Sebastian Bach

1685-1750

Partita in E Major for Violin and Piano, BWV 1006

arr. Robert Schumann (1810-1856)

- Preludio
- Loure
- Gavotte en Rondeau
- Menuet I- Menuet II
- Bourrée
- Gigue

Johannes Brahms

1833-1897

Intermezzo in E-flat Major, Op 117, No 1

J. Brahms

Sonata No. 1 in G Major for Violin and Piano, Op 78

- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Elizabeth Wallfisch, *violin*

David Breitman, *piano*

The *Grand Masters* Candlelight Concert is underwritten in part through the generosity of
Tiffany & Co. and Brigitte Wasserman.

Program Notes

Although Felix Mendelssohn is widely credited for spearheading the Bach Revival, particularly through his performance of the *St. Matthew Passion* in 1829, Robert Schumann was no less dedicated to and transformed by the music of Bach. A shared passion for Bach was an important element of the friendship between Mendelssohn and Schumann. Early in his musical career Schumann had made a thorough study of the *Art of the Fugue*. As a writer and editor of the *Neue Zeitschrift für Musik* he brought about the first publication of several of Bach's organ works and advocated a complete edition, which was eventually undertaken by the Bach-Gesellschaft, which was founded in 1850. Schumann composed many works in homage to Bach, such as his Six Fugues on the name BACH for organ, about which he wrote, "I have labored for an entire year to make it worthy of the distinguished name it bears." In 1852 he attended a performance of Bach's *Ciaccona* played on the violin by Ferdinand David with an added piano accompaniment by Mendelssohn. This inspired him to take on a larger project, that of composing accompaniments for all of Bach's unaccompanied works for violin and cello.

Before reacting with our modern concepts of purity and authenticity one must bear in mind that these works were virtually unknown to all but connoisseurs at the time, and the aesthetic of an unaccompanied stringed instrument was foreign to nineteenth century composers. Schumann's intention was not to "improve" the originals — he left the violin part intact, as he knew it — but to make them more accessible. He wrote, "Bach's compositions truly contain buried treasures, of which only very few people are aware. I hope that the harmonic braces which I fastened to them will help bring these treasures up to the surface." Indeed, his "harmonic braces" are discreet and supportive rather than intrusive, and provide fascinating insight into the perception of Bach by one of Romanticism's greatest geniuses.

Late in his life Brahms wrote a number of miniature piano pieces, notable for their intimacy and harmonic freedom. He must have had a special attachment to the Three Intermezzos, Op 117, calling them "Three lullabies of my sorrows." The first, in E-flat Major, was inspired by a Scottish folksong called *Lady Ann Bothwell's Lament*.

Brahms knew this song in a German translation by Herder, with the text *Schlaf sanft, mein Kind, schlaf sanft und schön! Mich dauert's sehr, dich weinen sehn.* (Sleep softly, my child, sleep softly and well. It hurts my heart to see you weeping.) Although an Intermezzo does not have a set form, this one follows an ABA pattern, its lyrical and gently lilting outer sections flanking a more brooding interior in the tonic minor.

In the summer of 1879 Brahms completed his first published sonata for violin and piano. As with much of his work over the years, he had shared it first with his intimate friend and mentor Clara Schumann. The previous year, he sent her a specially copied manuscript of the Adagio, with the inscription "When you play what is written...very slowly, you will understand far more deeply than I can express in words how tenderly I think of you and Felix — and his violin." (This was a reference to her youngest son Felix Schumann, who was suffering from tuberculosis.) The musical genesis of the G Major Violin Sonata is found in the third movement, where Brahms quotes two of his songs, *Regenlied* (Rainsong) and *Nachklang* (Memories) from his Opus 59. Upon receiving the complete work, Clara Schumann, who always referred to this as the "Regenlied" Sonata, wrote:

How deeply excited I am over your sonata... you can imagine my rapture when in the third [movement] I once more found my passionately loved melody... I say 'my' because I do not believe that anyone feels the rapture and sadness of it as I do.

The dotted rhythm of the *Regenlied* theme is a unifying motive for the entire sonata. Where it is restless and melancholy in the third movement, it is tender and easygoing in both of the principal themes of the first movement, and turgid in the funereal passages of the Adagio. The third movement is a loosely structured Rondo; the furtive atmosphere of the *Regenlied* theme with its constantly pattering sixteenth notes is contrasted with an eventual reprise of the Adagio theme in E-flat Major. In the coda, there is a breathtaking transformation to the G Major tranquility of the first movement, allowing the work to end in a radiant glow.

— Allen Whear

adagio Slow in tempo. Slower than an andante.

Family Concert No. 1

July 26, 4:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Carmel Bach Festival Youth Chorus

John Koza, director

This concert will be broadcast on KUSP 88.9 FM
on July 21, 2009 at 7:00pm.

The Art of the Song

Orazio Vecchi 1550-1605	<i>Fa una Canzone</i>
Claude de Sermisy c.1490-1562	<i>Tant que vivrai</i>
John Bennet 1570-1615	<i>Weep o mine eyes</i>
Thomas Weelkes 1575-1623	<i>Hark all ye lovely saints</i>
Georg Friedrich Handel 1685-1759	<i>Music, spread thy voice around</i>
Johannes Brahms 1833-1897	<i>O süßer Mai</i>
J. Brahms	<i>In stiller Nacht</i>
J. Brahms	<i>Die Mainacht</i> (arr. Frackenpohl)
J. Brahms	<i>Der Abend</i>
Benjamin Britten 1913-1976	<i>Lift Boy</i>
Andre Thomas b.1952	<i>Keep Your Lamps</i>
Randall Thompson 1899-1984	<i>Choose Something Like a Star</i>
F. Rubtsov b.1958	<i>Veniki</i>

Pauline Troia, piano

The Family Concerts are underwritten in part through the generosity of
at&t, Graniterock, Seagate Technologies and the Robert and Virginia Stanton Endowment Fund
of the Community Foundation for Monterey County.

Program Notes

Fa una canzone is a playful madrigal for four voices written by Orazio Vecchi, a priest who lived in Modena, Italy all his life serving as maestro di cappella and later mansionario at Modena Cathedral and canon at Correggio Cathedral. In 1604 he was dismissed from his duties at the cathedral for disregarding the bishop's admonition to cease directing music at the Cathedral convent. Vecchi was greatly admired for his madrigals and canzone.

Tant que vivrai is a French chanson written by Claudio de Sermisy, a cleric at the Saint-Chapelle in Paris and a renowned composer of the early 16th century. He was a singer in the private chapel of Louis XII, and may have traveled abroad with the King's chapel. A number of his chansons, masses and motets were published in contemporary collections.

Weep o mine eyes is a well-known madrigal of English composer John Bennet, probably based on John Dowland's *Lacrimae Pavan* (Flow, my tears). Bennet wrote mostly church music. This is an excellent example of a madrigal in polyphonic style. Although *Hark all ye lovely saints* resembles a madrigal, it is technically a ballett, a genre modeled after the Italian balletto.

English composer Thomas Weelkes utilizes "fa-la-las," an English madrigal tradition in homophony as well as counterpoint. Weelkes was organist at both Winchester and Chichester Cathedrals until dismissed for drunkenness. He was one of the great English madrigalists, occasionally using chromatic progressions in harmony that were far ahead of his time.

Music, spread thy voice around is from the oratorio *Solomon*, of 1748, by George Frideric Handel. The librettist is unknown. The oratorio is in three acts: *Music, spread thy voice around* takes place in Act III, sung by Solomon and the Israelites to the Queen of Sheba, showing her how lovely everything is within the court, including the music.

O süßer Mai (O sweet May) is from six *Lieder und Romanzen*, Op 93a, for mixed chorus, written circa 1883. Music historian Malcolm MacDonald writes, "...the unfailing beauty and close integration of melody and harmony avoid any sense of routine: the music is clearly deeply felt... the long drawn out final cadence of *O süßer Mai* has a melting beauty remarkable even for Brahms."

In stiller Nacht (In silent night) is from *Deutsche Volkslieder*, Book 2, which Brahms published in 1864. MacDonald says, "He brought to bear a lifetime's experience in dealing with folk-

song material, to create highly personal works of art... intended as a summation of what he considered the choicest folksongs: not necessarily the most authentic ones, but the most beautiful, the most affecting, the most stimulating to creative endeavor."

Die Mainacht (The May night) is from four *Gesänge*, published in 1868, for soloist and piano and arranged for chorus by Arthur Frackenpohl. The original text is by Ludwig Höltl.

Der Abend (The Evening) is the second song from *Drei Quartette*, Op 64, intended to be sung by a quartet with piano. MacDonald says the text is set as a "male/female dialogue for Apollo and Thetis with the piano accompaniment mimicking the step of the sun god's horses; there is a moment of pure magic as the horse stops (the piano falls silent) and drinks cooling draughts from the sea in long female-voice phrases."

Lift Boy, by the great British composer Benjamin Britten, is a roller-coaster ride in its rhythmic drive and, especially, the piano accompaniment. Britten wrote many pieces for young people: *Psalm 150*; *St. Nicholas*; *A Ceremony of Carols*; *The Little Sweep* and, of course, *The Young Person's Guide to the Orchestra*. Britten encouraged young musicians with these words: "When you leave school and there's no one to chase you to practice the recorder, don't forget about it altogether. Go on playing, go on singing. Doesn't matter what kind of music — it can be old or new or sad or gay — but go on trying."

Keep Your Lamps is a spiritual arranged by contemporary American composer and choral conductor André Thomas. The song quotes Luke 12:35, "Keep your lamps trimmed and burning, for the time is coming nigh." Mr. Thomas is Director of Choral Activities at Florida State University.

Choose Something Like a Star by the great American composer Randall Thompson comes from the choral suite, *Frostiana*, setting five poems of Robert Frost. This exquisite pairing of uplifting poetry and lyric music ennobles the human spirit for singer and listener alike. Mr. Thompson was the director of the Curtis Institute of Music as well as professor at his alma mater, Harvard University. Though he composed symphonies, songs, operas and instrumental works, he is best known for his choral compositions.

Veniki is a Russian tongue-twister to be sung as fast as possible. It is a nonsense folk song that merely describes the sweeping of brooms.

—John Koza

Family Concert No. 2

August 2, 4:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Young Artist Showcase

David Gordon, director

Georg Friedrich Handel

1685-1759

Trio Sonata for Two Flutes

Sulgi Kim, Hye Jeong Jeon, flute; Woo Kyung Park, piano

Domenico Scarlatti

1685-1757

Sonata in B Minor; Sonata in D Minor

Sarah Chang, piano

Giuseppi Tartini

1692-1770

Concertino for Violin in F Major: Grave – Allegro Molto

Michael Cho, clarinet; Woo Kyung Park, piano

G.F. Handel

Johann Sebastian Bach

1685-1750

Prelude and Fugue in D Minor

Gabrielle Micheletti, piano

J.S. Bach

Partita for Solo Violin, BWV 1004: Sarabanda

Deanna Lynn, viola

G.F. Handel

A spietato from the opera Amadigi

Devony Smith, soprano; Deanna Smith, piano

J.S. Bach

Partita No. 4 in D Major: Allemande

Li Schmidt, piano

G.F. Handel

Sonata in D Minor, Op 1, No 3: Adagio – Allegro

Joyce Yoon, violin; Caroline Yoon, cello; Woo Kyung Park, piano

J.S. Bach

Concerto for Two Violins, BWV 1043: Adagio

Minju and Johnny Lim, violin; Gabrielle Micheletti, piano

J.S. Bach

Partita No. 2 in D Minor, BWV 1004: Allemande

Jinsun Kim, violin

J.S. Bach

Sonata for Violin, BWV 1001: Adagio

Perry Choi, clarinet

Antonio Vivaldi

1678-1741

Concerto for Four Violins in B Minor: Allegro

Johnny Lim, Peter Mellinger, Hannah Rider, Charlotte Cheung, violin
Gabrielle Micheletti, piano

The Carmel Bach Festival is deeply grateful to Church of the Wayfarer for providing facilities for the Young Artist auditions in April. Many thanks also to Carteena Robohm, Wayfarer's Director of Music Ministries, for valuable assistance as audition adjudicator. The Carmel Bach Festival also thanks Board member Mary Castagna for her tireless support of music education at the Bach Festival and throughout Monterey County.

The Family Concerts are underwritten in part through the generosity of
at&t, Graniterock, Seagate Technologies and the Robert and Virginia Stanton Endowment Fund of the
Community Foundation for Monterey County.

Stanford Concert

July 28, 8:00pm | Stanford Memorial Chapel, Stanford University, Palo Alto

Festival Chorale

Andrew Megill, conductor

The audience is respectfully asked to refrain from applause

Johann Sebastian Bach

1685-1750

Jesu meine Freude, BWV 227

Jesu meine Freude (Jesus my joy)

Es ist nun nichts Verdammliches (There is therefore now no condemnation)

Unter deinem Schirmen (Under your shelter)

Denn das Gesetz des Geistes (For the law of the Spirit)

Trotz dem alten Drachen (Defy the old Dragon)

Ihr aber seid nicht fleischlich (You are not in the flesh)

Weg mit allen Schätzen! (Away with all wealth!)

So aber Christus in euch ist (But when Christ is in you)

Gute Nacht, o Wesen (Good night, o reality)

So nun der Geist (And if the Spirit)

Weicht, ihr Trauergeister (Give way, you spirits of sadness)

Heinrich Schütz

1585-1672

H. Schütz

Jauchzet dem Herrn, SWV 36 (Psalm 100 — Sing joyfully to God)

Saul, Saul, was verfolgst du mich? SWV 415

(Saul, Saul, why do you persecute me?)

H. Schütz

Musicalische Exequien, SWV 279-281

I. *Konzert in Form einer deutschen Begräbnis-Messe*

(Concerto in the form of a German funeral mass)

II. *Canticum Simeonis "Herr, nun lässt Du Deinen Diener"*

(Song of Simeon: "Lord, now let your servant depart in peace")

Samuel Scheidt

Laudate Dominum (Praise the Lord)

Hugo Distler

1908-1942

Fürwahr, er trug unsere Krankheit, Op 12, No 9

(Surely He hath borne our griefs)

J.S. Bach

Singet dem Herrn ein neues Lied, BWV 225

Singet dem Herrn ein neues Lied (Sing to the Lord a new song)

Wie sich ein Vater erbarmet (As doth a Father mercy show)

Über seine jungen Kinderlein (God, take still further now our part)

Lobet den Herrn (Praise ye the Lord)

Alles, was Odem hat (All things which breath do draw)

Naomi Guy, Amelia Roosevelt, violin; Nancy Lochner, viola; Paul Rhodes, cello

Daniel Swenberg, theorbo; Michael Beattie, organ; Leonard Ott, Susan Enger, trumpet

Bruce Chrisp, Suzanne Mudge, Wayne Solomon, trombone

The Stanford Memorial Chapel performance is underwritten in part through the generosity of
Borel Private Bank & Trust Co., Goldman Sachs & Co., InterContinental The Clement Monterey,
The Private Bank of the Peninsula, Nosal Partners LLC, Sand Hill Advisors and Sybase, Inc.

The Adams Vocal Master Class Showcase

August 9, 2:30pm | Sunset Theater, San Carlos and Ninth, Carmel

This concert will be broadcast on KUSP
88.9 FM on July 20, 2009 at 7:00pm.

Natalie Gunn *soprano* Darryl Taylor *countertenor* Matthew Loyal Smith *tenor* Joshua Copeland *baritone*

Making a Concerted Effort: cantata arias with instrumental soli

Johann Sebastian Bach
1685-1750

Chorus: *Was Gott tut, dass ist wohlgetan*

from Cantata BWV 99, *Was Gott tut, dass ist wohlgetan*

Full Ensemble

Aria: *Liebster Jesu, mein verlangen* from Cantata BWV 32, *Liebster Jesu*

Ms. Gunn

Aria: *Ich traue seiner Gnaden* from Cantata BWV 97, *In allen meinen Taten*

Mr. Smith

Aria: *Bereite dich, Zion* from Christmas Oratorio, BWV 248

Mr. Taylor

Aria: *Doch weichet, ihr tollen, vergeblichen Sorgen* from Cantata BWV 8,

Liebster Gott, wenn werd ich sterben?

Mr. Copeland

Aria: *Die Liebe zieht mit sanften Schritten* from Cantata BWV 36,

Schwingt freudig euch empor

Mr. Smith

Duet: *Gesegnete Christen* from Cantata BWV 184, *Erwünschtes Freudenlicht*

Ms. Gunn and Mr. Taylor

Aria: *Jesu beuge doch mein Herze* from Cantata BWV 47, *Wer sich selbst erhöhet*

Mr. Copeland

Aria: *Ach bleibe doch, mein liebstes Leben* from Cantata BWV 11,

Lobet Gott in seinen Reichen

Mr. Taylor

Aria: *Jesu, deine Gnadenblicke* from Cantata BWV 11, *Lobet Gott*

Ms. Gunn

Duet: *Ein unbegreiflich Licht erfüllt den ganzen Kreis der Erden* from
Cantata BWV 125, *Mit Fried und Freud ich fahr dahin*

Mr. Smith and Mr. Copeland

Chorale: *Gloria sei dir gesungen* from Cantata BWV 140, *Wachet auf!*

Full Ensemble

Neil Tatman, *oboe, oboe d'amore*; Dawn Loree Walker, *flute*; Edwin Huizinga,
Marika Holmqvist, *violin*; Meg Eldridge, *viola*; Paul Rhodes, *cello*;
Bruce Moyer, *double bass*; Michael Beattie, *harpsichord, organ*

Printed texts and translations will be available at the door. This is the final event of the 2008 Adams Vocal Master Class.

David Gordon, *director*; Kendra Colton and Sanford Sylvan, *faculty*; Michael Beattie, *vocal coach, accompanist, musical preparation*.
The Carmel Bach Festival is deeply grateful to Carmel Presbyterian Church for graciously providing facilities for Adams Master Class working sessions.

This program is generously made possible each year in part by
the Virginia Best Adams Endowment Fund and the Carmel Music Society.

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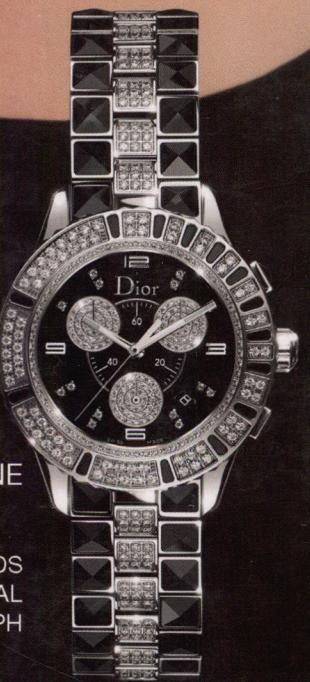
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